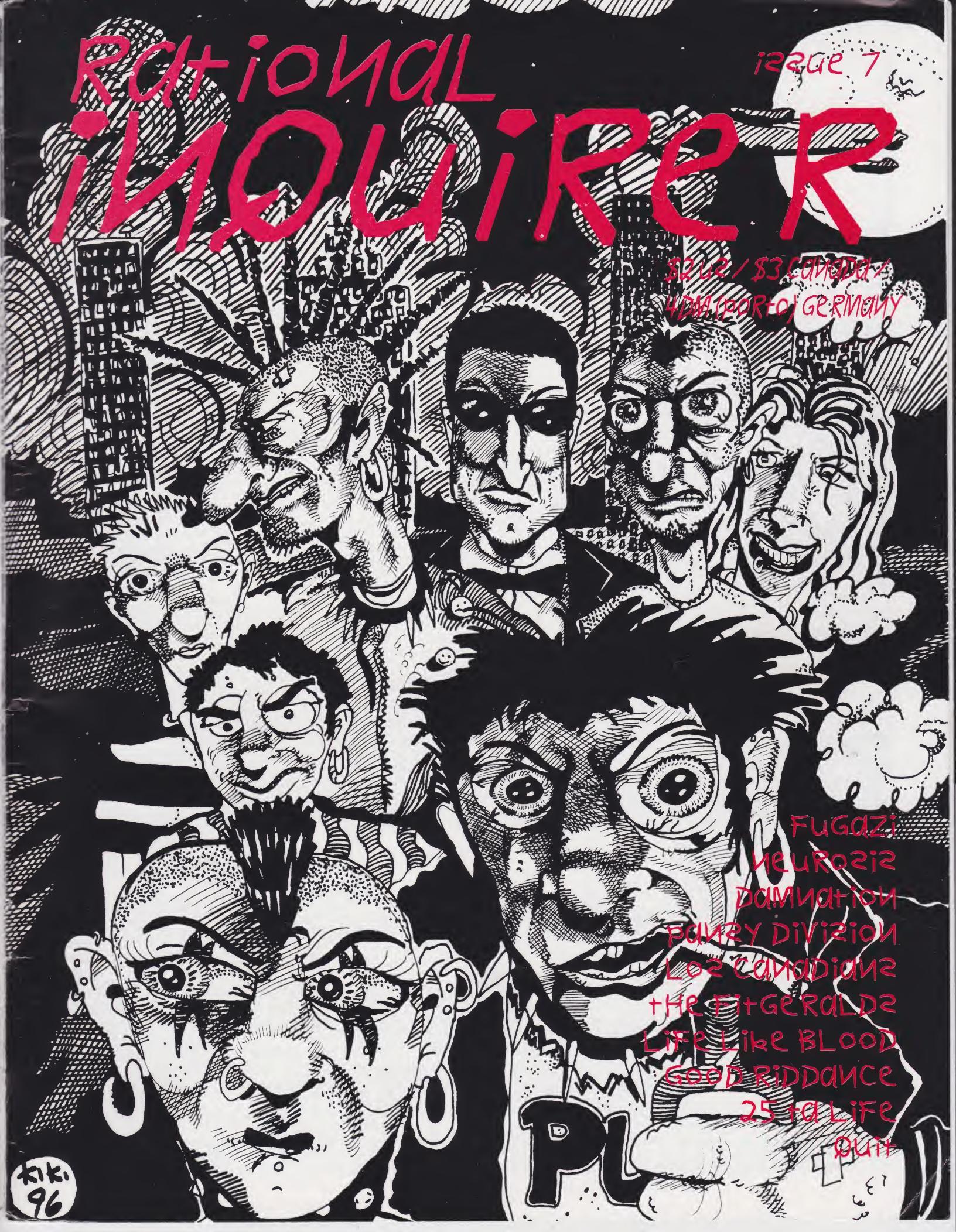


ISSUE 7

RATIONAL INQUIRER

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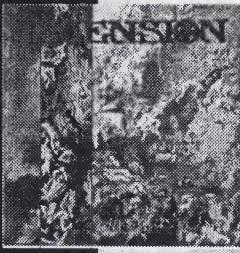


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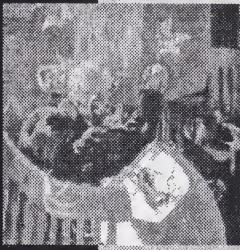


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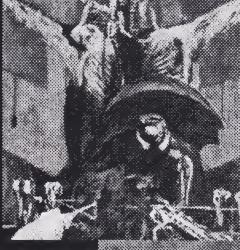
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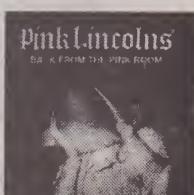
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Important!

Not that'll do too much good saying this here, but Nelson's car was stolen in the making of this issue. We lost approximately 15 mailorders. If you sent one in and have not gotten the issue(s), please notify us and we will send them again. We apologize for this.

Cover

Kiki @ Open Zine

He's for hire, so write him c/o us!

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Here you go. Another 3 months, another issue of Rational Inquirer. We're no where near burn out. We had no computer malfunctions. We're actually pretty happy with the way things went this issue, except for the bounced checks of course. We've made some enemies since last issue. Some people have a hard time dealing with criticism. If you can't deal with criticism, like that little asshole at Cheers, don't send us your shit. This issue has actually been so successful that starting our next issue we will be having a full color cover. The next issue will also come with a CD featuring too many damn bands for me to list, but you're bound to like at least a few. Please note our new and improved columnist line up. Feel free to criticize and respond. That's the point. The columns are much better than last issue, though we could still use some help in that category. Let us know what you think.

The trip I mentioned last issue will be postponed for December. It will probably be to Chile, however. I still welcome letters and invitations from Europe, as I may travel there next year. In the meantime, escribanme de Chile y tal vez los visite en diciembre.

RATIONAL **INQUIRER**

ISSUE NUMBER 7

give me **THE INSIDE STUFF**

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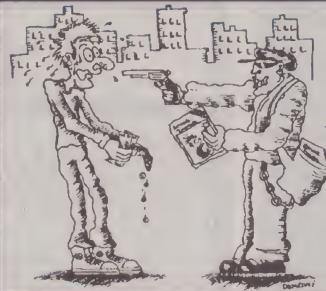
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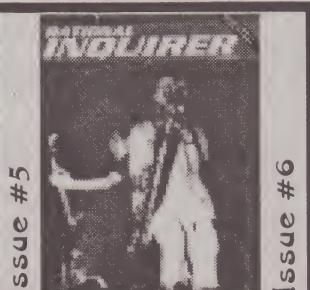
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Dear Nelson,

I enjoyed your zine very much. I read #5 and #6 cover to cover. I have no life. Since they were so good I decided to subscribe even though I'm from some hicktown way up in New York and have nothing to do with your scene down there (besides liking most of the bands, especially AAA). We don't have much of a scene around here, but we do have one (not that you care). Anyway, the best band here is **i farm**. If you ever have a chance to listen to them, they're totally DIY. (I wonder if it's legal for me to mention them considering they don't know who the hell I am). Well anyway, keep up the good work.

Jesse Hoteling

Jesse,

At one point many of us were bitching about our scene. But I got off my ass and a few other people got off their ass, and BOOM! Insta-Scene™. It's really that simple. Why move somewhere with an established scene. Wallow in the pride of knowing you had a hand in building your own. Try it. Thanks for the letter.

Nelson

Hello Nelson,

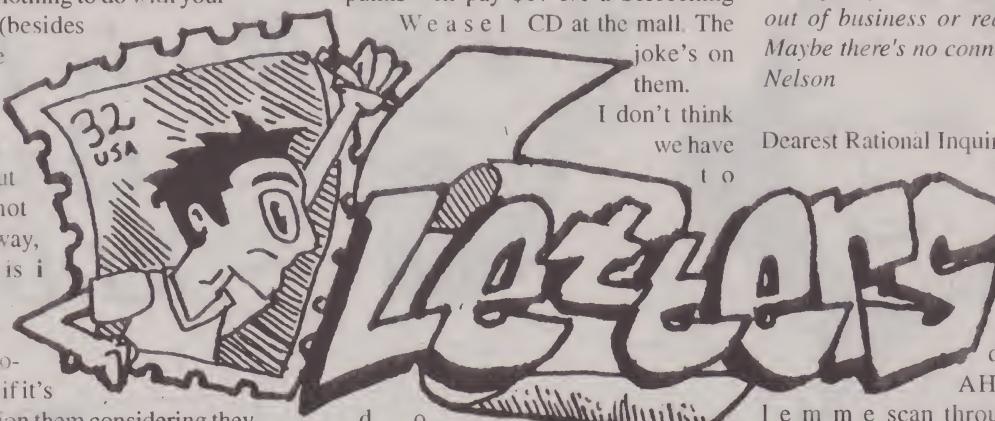
Greeting from PA. Josh from PEE PEE here. I must say that I am thoroughly impressed with Rational Inquirer. What a great music zine! Sure, there's a lot more to punk rock than just the music, but it seems like too many zines these days forget about the music. You have the best reviews section around. You and T. Chandler really know your music and you write great reviews. And your interviews are much more interesting and readable than those stupid ones they put in MRR. Also, I liked your column quite a bit. I think maybe you aren't giving the scene enough credit, though. Yes it is true that chain stores are starting to stock some punk recordings and punk bands are getting exposure in mainstream media outlets. But I don't think that makes the underground obsolete in any way. Punk is indeed more "popular" in mainstream society, and chain stores will stock punk CDs because they can make money off of all this punk popularity. However, the key point is that the chain stores are selling punk rock to a different au-

dience than the independent shops are. I think the diehards, the people who are really devoted to punk rock, will continue to read zines, go to DIY shows, and support the punk shops. The MTV-watching knucklehead alterna -

punks will pay \$17 for a Screeching

Weasel CD at the mall. The joke's on them.

I don't think
we have
to



anything differently now just because punk is "hip." I don't think shops, labels, and fanzines need to adjust at all. They simply need to continue serving the people they've always served. When I saw the MTX video on MTV, I was shocked and kind of annoyed. Of course this was selfish thinking on my part. I was thinking, "Fuck, corporate rock has stolen another one of my bands." Now I've adjusted my thinking to accept the fact that MTX deserves recognition.

Your review of their LP was superb. You are correct, sir - these guys practically invented pop punk (along with the Descendents, Buzzcocks, Undertones, and a few other bands that the typical Green Day record buyer, circa 1996, has probably never even heard of!). In the event that MTX takes off, there will still be thousands of other underground bands to support. The scene is self - perpetuating. It didn't destroy punk rock to have pioneering bands like The Clash and the Sex Pistols on major labels. It won't ever destroy punk rock to have the 1996 geriatric, Mountain Dew plugging Sex Pistols on tour. Punk rock lives as long as there are people who believe in it and support it for its own sake (and not for the sake of profit). Where will Rancid and The Offspring be in three years? They'll be wishing they hadn't taken the corporate rock plunge.

I'm really glad I checked out the Rational Inquirer. You have a nice, positive music zine that covers punk rock. That might seem like a simple concept, but it's not. I was amused by the guy who wrote in saying you should cover indie rock. The world doesn't need another Flipside!

Josh, 4027 Old Orchard Rd, York PA 17402
Josh, point very well taken. Thanks for tak-

ing the time to write. However, I must digress with you on this thing. You say different crowds shop at the chain stores than the mom and pops. While that may be true to a certain extent, my observations show me otherwise. A couple of local mom and pops either going out of business or reducing personnel, etc. Maybe there's no connection, but I doubt it. Nelson

Dearest Rational Inquirer:

I am a-writing this letter in response to mr. Robert "LOAD" Johnson's letter as seen in the fabulous Rational Inquirer numero six AHEM... lesee here

I e m m e scan through Robert's (henceforth; Bobby's) letter... um... "your music is about as rebellious and threatening as a wet paper towel" ... ya ta da ya ta da... "a muffled dog fart is more punk than what most of these bands play" ...um ... ok... first off, this is some pretty harsh mouthin' from a guy who's in LOAD... jeezus... c'mon, like I forgot how rebellious and threatening it is to play "the slammies" every fucking year OR to have mags run by know-nuthin' squares (like XS or The New Times) name your band "best local punk band" ... ooohhh... scary. Like, what the fuck, right? right. Funny thing is, I kinda like Bobby as a person... he's got amazing taste in vintage rock n' roll, heck, he knows ALL the words to the Sonics "Boss Hoss," and to quothe Raf Classic "Bobby can always drink a beer with me." Yeah, Bobby's alright. I just can't stand that damn heavy metal band he's in. NOW, I do agree with the Bobster that THERE IS A LOT of really sucky bands 'round here lately... a lot of 'em doin' the real generic-rip-off-playin'-music-too-much - and not-really-enjoying-it - or-really-even-gettin' - into-it-thing. But, like, we all gotta start somewhere, ya know, and it's way radder for a buncha kids to be in a punk band that sucks, then for them to get into something really shallow and totally stupid, like, lesse, um, that whole stupid marilyn manson cult (whose name, please note, I won't even capitalize, blah!). Cuz punk rock at least opens up a whole world of new possibilities, as in, realizing that people in bands are just that, ya know, people, and anyone can do it and that a buncha brighter-than-most freaks can build their own rad community built on friendship and havin' fun. Like, one time I was at the gas stations and "the gas station guy" said (and I quothe) "are you guys gonna go kill people or something" to wit I responded "NO, WE ARE IN

THE PUNK ROCK, A COMMUNITY OF INDIVIDUALS JOINED TOGETHER BY A LOVE OF MUSIC, STYLE, AND A SENSE OF BEING DIFFERENT!!" 'nuff said, right? Well, actually gas station guy said "huh? you got ID for that beer?" Um... lessee... let's troll down the Bob-inator's letter some more... Ok, here's the part where he bellyaches 'cuz I ragged on him in Rational Inquirer number 5 for being in a Janes Addiction rip off band in the late eighties called "Insanity Assassins"... ok, I brought up the fact that Bobby was in Insanity Assassins for two reasons; NUMBER ONE: In the LOAD interview, same issue, mr. Fausto, Load drummer, stated that "they" (meaning me and several of my pals) "popped up outta nowhere and started talkin shit" ... I wanted to point out, fer as little as it's worth, that, no stupid, we HAVE been around for a while as I can prove by remembering things that have occurred in the past... although that's a point so incredibly banal I don't even wanna dwell on it... NUMBER TWO: yes Bobby, there are a lot of kids in bands rippin' off what's popular these days, just like bands in the late eighties used to rip off what was popular then... ya know... stuff like Jane's Addiction. Am I imagining this, or in Bobby's letter does he really call me "Darby Crash with girth"?!! That's actually kinda funny. ha. Although I like to think of myself more like, shall I say, a "well rounded" version of Ron the Ripper from CRIME. Onward, onward... here we go "what is your problem with my band, just because we play clubs that have good P.A.'s?" Bob, bob, bob, bob, bob...I like to play clubs with good P.A.'s, too, but I just don't think no-all-ages shows are that cool...in fact it down right sucked when I couldn't get into punk rock shows 'cuz I weren't 16 or 18 or 21... like, punk rock's supposed to be about youth culture, right? And, although I will agree that there is something to be said for sneaking into the show, sometimes it just ain't possible, no matter what ya do. gar! Ok, now what does Bob have to say... um... oh! LOAD needs Bob Slade as their manager because they don't have enough time to do it themselves! gah! Alright, the deal is; I work 40-58 hours a week at my "straigh" job, I book shows for other bands, I go see other bands play, I help my friends with graphic projects, and I STILL have time to book all the CRUMBS shows... m'lard, it just ain't that hard, my little friend. Unless, like Emil, you sleep 22 hours a day. har! And to sum it up, Bobby sez "maybe you kids should do more drugs... your music might get a lttle better" whish is such a stupid thing to say, I'm kinda in awe, although I will say that if drugs=the music that Load makes, I'm gonna go straight edge!!! Thanks for your support. gimme dan-

ger, little stranger.
Chuck Loose, King of Ft. Lauderdale, Esq.

On a side note, I REALLY hope this petty bickering ends here. Hopefully no more letter writing won't bruise any egos too much. Let's deal with some real issues here. If this must go on, take it outside.

Nelson

Nelson,
Thanx for the 2 issues. Wow, Didn't expect to get a 2nd ish for the Xtra \$.50 and I agree, The Crumbs kick major arse!! (to quote my Swiss pen-pal)

Here's a zine for ya to review. Hey, I'm transfering to either UCF (Orlando) or FIU (Miami) this Sept! Can't wait! I've always loved Florida. I'm mainly going so I can bodyboard all year round instead of just in the summer, like here in Joisy. How are the waves in Miami Beach / Surfside? I heard they're not too good, but at least the school is pretty close to the beach.

OK, let me know when #7s coming out and how much it is. Hey, you shoud get some more female writers (columns, reviews...) for RI! There's got to be girl punx in South Florida, huh? Well, if I do end up going to FIU, maybe I'll see ya at a show or on the beach or something. Take Care

Allison S.B. 114.5 15th AVE (rear), Belmar, NJ 07719 Address good till mid August.

Allison,
Indeed the waves are better in the Orlando/ Melbourne area, but so is the abundance of nazis. Though our beaches are plagued with reddening German and Canadian tourist, they're also lined with palm trees and manatees. Miami is also closer to The Keys, which is a haven for divers and boaters alike. FIU also has a campus overlooking the bay and surrounded by trees. Walking out of class you're just as likely to see pelicans as you are racoons and foxes.

...As for the female writers, it is the very complacency of females in S Florida that keeps them unrepresented. I have made continual pleas for the entire scene to be represented, but other than you, have received one response from a female. Maybe they think no one's interested or they can't do it. Whatever it is, it is unfortunate. Two issues ago we had two females give it a shot, none of which made a second attempt or kept with deadlines. Maybe if you make it to South Florida, you'll give it a shot. You'll have a guest spot waiting. Thanks for writing!

Nelson

Nelson,

Thanks for the RI copies. RI provides all the FI info the rest of the US should know about. Unlike No Idea, you've got a more timely schedule. Like Hardware, Foe, or Slug & Lettuce, you get a region covered and do your part to promote it. Yay. Bye.

Greg Knowles

Readers,

I could write about the punk scene, but to be honest with you, I am not into any scene. What exactly is the scene? Is it a classification or generalization trying to describe something? That is not what punk is about. Punk is a personal thing, kind of like religion. The music, the shows, the message all have different meanings to different people. If what an individual gets out of punk is good for them and supports their lives in a positive way, then it works for them.

I want to talk about an important aspect of punk - the cornerstone of the whole movement - freedom. Freedom to do it your way... hair, dance, music, lyrics... all in your basement or garage if you want. All of these abilities let you express your freedom (or speak to the suppression of freedom). Punk music screams out for people to wake up! When awake, if you still want to listen to what the majors stick in front of you constantly - go right ahead. That is your right. But know, what you are doing and why you are doing it. This is what I have always gotten out of punk. I believe Iggy Pop to be the first punk. He stands for freedom, energy and fun as far as I am concerned. These go together to help me put it all in perspective and to enjoy life. Punk gives me the ability to look at life and everything that is unjust and political in it without getting too serious about it. I throw up everything that is shoved down my throat and piss on those that shove. Everything is contaminated and biased so we all need to keep our eyes and ears open and sort through it all. We have the freedom to do this and should take the responsibility to do this. This is not anti-American. After all, our forefathers fought to preserve choice and rights of the people (re: freedom) in the Revolutionary War. "I love my country but I fear our government" was a bumper sticker I saw that really expresses it well. We need to stay on these politicians who want to suppress our freedoms. Pick up a copy of our Bill of Rights, Declaration of Independence, and the Constitutional Amendments. Become familiar with them and Let No One Tread on You. You in turn do not interfere with the rights of others. Freedom for all. What a great concept. Let's keep freedom and the punk attitude alive. FEF!

Gene Bearer

David,

I was just reading your column in Rational #6 and said, "What the fuck, might as well write." Anyways, I been to all sorts 'a shows there. [The Edge] from Rancid to Jive Step bunch and 'bout all that shit you said was true. I haven't gone to a show ever where the doors opened on time. Fuckin' never! The one time I try and just show up later, the shit'll open on time but what can ya' do? And yeah, I remember seeing that guy bust out of his fucking shirt and beat the hell outta that kid at the NOFX / etc. show. And yeah, for a big show there, they'll be a lot of little trendy fucks who heard Bad Religion on 88.5. And yeah, as long as they get your money, they don't give a fuck about you, but there ain't shit you can do about it. Let me elaborate...

Yeah, my money's hard earned working in a sweatshop in back of a thrift store making clothes for Kathie Lee Gifford. Let me use that 2nd Far Out Show back on June 20th as an example. The flyers ? (what the fuck) said "Doors open at 8PM." I got in about 9:30PM. After the show, I got herded out by the staff. Buy for my hard - earned \$6, what else am I gonna do.

"Fuck The Edge, man. I'm just gonna sit around and jerk off instead of watching some good punk bands (except the Gotohells) play 'cuz The Edge sux! I wonder what's on TV..."

Fuck that! I'll put up with the shit to see the show. And it's not like it's just The Edge that's like that. Whether it's Respectable in West Palm or Cheers in Miami, the doors never open on time. Maybe it's RSC in Miami pushing for your I.D. cuz they have to "make sure" you're over 16. The trendy fucks are everywhere too. I remember going to see AAA, The Crumbs, The Mute Ants, and some band Dorthea Dix at Rose's on South beach. I'd heard of Rose's, but never been there. Turned out it was some kinda freak bar and filled with people wearing make up with dyed black hair and Marilyn Manson and NIN shirts on.

So it don't really matter 'cuz the shit's everywhere you go. So anyways, I'm gonna keep going to the small venues, but I'm still going to see Voodoo Glow Skulls on July 7th and The Pie Tasters, Magadog, Ska Hum Bug and Jive Step Bunch (their last show, supposedly) on July 27th. And the flyer'll say "Doors at 7" and they'll open at 8, and I'll grin and bear it - and I'm sure you will too. Later.

Sam Rockstar 6516 NW 1st Ct, Margate FL 33063

Sam,

While I could give three shits about the time doors open, what you mention about bouncers and business practices is something I won't simply grin and bare. While I do attend many

Edge shows (I get free tickets), it is done to cover music that I think deserves to be heard (like Youth Brigade). I also see the need for a larger punk run venue than Cheers. This is a big chanllenge that I hope somebody undertakes. What's lacking at The Edge is the punk spirit that created the subculture. Business practices aside, they have nothing to do with punk rock and everything to do with money. There's money to be made, so it doesn't have to be for purely altruistic reasons. A punk run club would work very different, in several respects. It can work. You only need organization and drive. I sincerely hope Farout Records chooses a different location for their next show. That, however, depends on whether we get off our fat asses and provide that alternative. Thanks for the letter,

Nelson

frankly I'm impressed. I do my bit for the scene by doing a punk / oi! / ska show on WUFI - 540AM, the Florida International University radio station on Tuesdays from 8 - 10 PM. I've beein doing it for about a year now, and keep on improving it in sight of going FM (on 88.1) this fall. I mostly play old school UK / 77 / @ Punk and oi!, and would greatly appreciate it if you could mention this on your publication. I would also be quite willing to write a column of current political issues, as I'm well versed in that, being a political science student at F.I.U. At this time, my political sympathies are independent leftist (thus, I'm not anarchist, communist, or socialist), but I merely point out the faults of this system and of authoritarianism in general. I hope that my offer interests you. Many thanx and keep punk alive!

Isaac Carrillo

Readers,

Please take note of Isaac's column included in this issue. Hopefully he'll be a welcome addition in issues to come. I highly encourage all of you to put pen to paper and give our writer's some feedback. They get off on that kind of stuff, you know?

Nelson

Rational Inquirer,

Well, thanks again for another fine issue. You have been a bright spot in the rather bleek days here in prison. Just thought I'd let you know of my new address and tell you my anarchist lending library is going strong, my activities have been restricted as I am locked down at all times these days... But I still have faith in my self and none in this wretched state...

Right now I am working on several articles and essays related to @ and society. I am not sure whether or not you would be interested. Let me know. The main piece I'd like to have published right now is an expose on the Anarchist Black Cross and the Patterson @ Collective. Regardless, let me hear from you guys soon. Chris Plummer PP# 677345, Estelle Unit, Huntsville TX 77340

Chris,

Of course we'd be interested in your writing. I'm sure you could shed some considerable light on several subjects from personal experience alone. Hopefully next issue we'll see a guest column. Maybe some readers will feel compelled to write you and send you zines for your library, as well.

[Readers, if you do, make sure you state on the outside of the envelope that it is being sent from the publisher.] Good luck Chris and stay strong.

Nelson

Dear Kenny & Nelson,

You have one kick ass zine and that's no shit. It's one of the most professional looking and informational zines I've seen. Congratulations, you should be proud.

I moved to Miami about a year ago from Dallas, TX and was a little disappointed to see such a small amount of cool bands come to town. I expected a big city like Miami to have more good shows. I guess living by the ocean, The Keys and 80 degree weather year round makes up for it.

Anyway, I just wanted to say you put out a great zine. the reviews section is helpful to me in finding new stuff coming out. The reviews themselves are good, too. If there's any way of expanding that section, it certainly wouldn't hurt the quality of your zine. I also like it that you give metal some attention, too, instead of just focusing on punk and hardcore. There's still some good metal out there. One other thing. In your review of "The Business - Death II Dance" CD you make a comment about finding certain things at Best Buy. I can't tell if you're glad or pissed about that. You raise the question, "What's the world coming to?" Is that sarcasm? I hope so. I think Best Buy has an incredible selection of music for a mass retailer. Not to mention their prices blow all others away. Even their imports are \$18.99 and under! I think it's great I can find cool music some place else besides Y & T. No disrespect to Y & T intended. I love Y & T. But the more outlets, the better. Regardless if it's local or national.

Take care and keep up the good work.

Aaron

Dear Rational Inquirer and Matthias Kopfer,

First off, I would like to thank you once again for giving me the opportunity to respond in your pages to the rantings and ravings of another misguided "Lunkhead". This time I am of course referring to the remarks made by Brian "Lunkhead" of Grand Theft Audio, regarding my label Musical Tragedies.

Brian, you have absolutely no fucking idea what you are talking about. If you knew anything about MT at all, you would see that our label has never been the kind that practices typical "industry shit". I know better than you what our shortcomings are as a label, but working like an industry label? If you only knew how laughably wrong you are on this point.

I do not want to sound like I am blowing my own horn on this, but MT has always been artist oriented. That means, bands always

have complete control over all aspects of their records on MT (the only thing we refuse to release is anything fascist or racist). Everything from how the records sounds, to how the cover will look to doing their own publishing. We have also over the years gradually changed our contracts with bands, and now work almost exclusively on a fifty fifty basis. This means that after production costs are back in, we split all profit down the middle. Unlike many labels, we do not consider rent, telephone and personnel costs as part of production costs, and these costs never figure into our band statements. Our policy is to keep an extremely low overhead on all costs, thus giving us and our artists the best chances of breaking even and making money. With the bands that have been with us for a few years now, MT has willingly revised their contracts to make them fairer for bands. With our local bands, they usually come to our office here, and we go through the books together and do the statements together. Does this really sound like typical "industry shit", you lunkhead?

Brian, your comments are dumb and naive. You have no idea how things work here. Licensing records to Europe is not industry shit. Besides the bands I have signed directly, I license records from various US labels, not just Posh Boy, and it almost always works out to the advantage of the band. Hey, I will be the first to admit that I have too little time to devote to each band these days, and I can't afford help, but at least with me they have someone working here for them. How else are they going to get their music presented here? Be honest Brian, how well do you get your band's music into German record stores? Aren't your bands worth trying to get them to every punk rock fan the world over? Aren't they worth taking risks for (like licensing to a foreign label). If not, then your bands should start looking for another label quick.

Licensing (in other words, having a label in another country press one or more releases for you there) gives the band and the original label many advantages to importing the title from the US. The US label can take advantage of the distribution of the foreign label. If the title really starts to take off, it is much easier to keep it in stock and satisfy demand. The foreign label likely has much better contact with local fanzines and radio, besides the obvious fact that they speak the language as well. Also, as the foreign label was willing to risk their own money for pressing, the odds are that they will be working hard to push this band, even if only just to get their costs back in. Many US labels license their titles

here in Europe, and do it successfully for years.

As for Das Klown, I don't remember them ever asking me for pressing numbers. I have never kept this information from a band willingly. To be honest, as with most license deals, I had very little contact with them. They once asked for their cover art back (which was a great cover!), which I mailed them.

Hell, I would not even mind printing our pressings numbers for any of our bands in these here pages, but to be honest Brian, what the fuck business is it of yours anyhow. In fact, where do you get off slagging us in the press for shit you have no idea about? And who says we have a bad reputation? You? Maybe crybaby bands that hold us directly responsible because we did not turn them into the punk rock superstars they dreamed they would become? I have given up long ago trying to please everyone, because it is just not possible. I do know though that I have never ripped off a band and have always been fair to our artists. For some though, this is not enough, and if I do have a bad reputation with a few of them due to their laziness or ignorance, well, I can live with that.

As for your "intelligent" remarks regarding Posh Boy and Lost and Found, well I can't speak for them, but I will make sure they do get a copy of your letter, Brian. Just so you know where knives are waiting for you as well. But I would like to say that MT has worked with both labels off and on for years, and I have not once ever had a bad experience with either of them.

I could close this letter by saying that the little "pieces of history" that you release will be lining my cat's shitbox from now on, but this sounds too much like some lunkhead we all know. Besides, it would not be fair to the bands, whichever bands they are. You see, I do not own any of your records, because a certain lunkhead label boss doesn't have any idea how to get his records out of his bedroom and into my collection. I just am glad that my band is not on any label where the label boss willingly calls himself "lunkhead" (although to be fair I do think "Grand Theft Audio" is a cool label name, no kidding). Joe Raimond, Musical Tragedies/eMpTy Records

Thanx for the letters. Keep writing them and we'll keep printing them.

The Rat Crew



Nelson Magana

Reminiscing actions taken by Germany circa the 1940s, the US is about to pass into law a bill targeting specifically the economic minorities, which coincidentally happens to mirror that sector of the population with the most pigmentation in their skin. The government, with bipartisan support, is on the verge of passing the most blatantly racist bill since coloreds were worth only a fraction of that of whites. The welfare system is about to undergo probably the most drastic change it has seen in the last 20 years.

Unlike most liberals, I'll be the first to come out and say that our system of welfare does need a major overhaul. It does not, however, need to be scrapped altogether. The bill being shuffled around at this moment calls for all types of federal assistance to LEGAL immigrants (residents) to be cut off. Millions of newly arrived people will be forced to hit the job market with deficiency in language and job skills. This could lead to catastrophic consequences which would only help propagate hatred and ethnic/racial tensions.

Hundreds of thousands of people arrive at our shores every year fleeing political tyranny and hunger caused by the incessant raping of their countries over the decades by the "white devil." They come to our shores in search of what Lady Liberty proclaimed to be opportunity. Granted, the enormous influx of people has put a huge strain on the economy. It has, however, also contributed in ways difficult to document - ways impossible to calculate on a pie chart. The large amount of nationalities has created among the most diverse cultures in the world. Walk along Miami Beach and you're just as likely to hear people speaking Yiddish, Spanish, Portuguese, or German as you are English. New York and Miami are perfect examples of a diverse culture - a society which offers the eye relief from the homogeneity of white skin, apple pie, and hamburgers. In Miami you can find all types of Latin cousins, folklore, and best of all women and men.

What congresspeople view as an economic burden could just as easily be viewed as potential

cultural and economic enrichment. It is the typical immediate gratification attitude which puts the blinder of the little picture over the totality of the big picture. With dollar signs ringing loudly in their ears, politicos would rather put green in their pockets now, while leaving the fruits of their disastrous decisions on the shoulders of future generations.

While to the untrained eye it may seem that tens of millions of dollars are being saved by not educating legal residents, the fact of the matter is that by not supplying people with the tools necessary for survival now, we are only challenging them to look for methods outside of the law to get by. If we flaunt the fruits of prosperity in front of people's eyes like a carrot on a stick and don't provide them with the means to legally attain them, I myself would encourage people to use methods outside of the law to achieve them. It is only human instinct to try to survive. We will rob, steal, and kill if necessary. The Amerikkkan dream at this point is a distorted Hollywood film (or a wrestler if you watch WWF). Survival no longer means a plate of food. It means a big car, a house with a pool, expensive clothes, etc. We are trying to achieve what you taught us was survival in your schools, TVs, and magazines. If you don't educate us now, you may have to incarcerate us later. The money saved now will only be a fraction of the long term cost in the future. We will need more jails, more police, more security. We will be ever closer to Orwell's nightmarish tale of Big Brother and a police state.

Then there's the question of discriminations, ethics, and the constitution. How legal or ethical is it to deny government aid to tax paying people who help fund these very programs that they're now being told can't benefit them. This is downright discrimination. Should residents be forced to pay taxes then, if they can't reap of their benefits? It would only seem fair that if you are to deny these people a hand and an investment in their future, that you also give them back their tax dollars. The Constitution needs to be revised. New amendments are in call. Legal residents should be granted the right to vote immediately. "We're going to take your money and decide your future without you having any say in it." This sounds like the very same tyranny that our founding fathers fled when they settled this land. This sounds like the very principles espoused by the regimes we criticize. Before we point the finger at Cuba, let's take a look at ourselves. A revolu-

tion is in call. Maybe not the kind which finds black clad, bearded anarchists hurling molotov cocktails, but the kind that has the largest voter turnout in history - the kind that has petitions being signed and sent to the White House and our congresspeople. If that doesn't work, open the liquor cabinet, or, as C.O.C. says, vote with a bullet.

True our system of welfare needs major revisions. This, however, needs to be looked at in terms of future outcomes and not merely immediate needs. Economically and morally it is to no one's advantage to cease educating newly arrived immigrants. Having well educated people strengthens an economy. It is, however, a long term investment. This is the very principle that has put Japan and Germany at the forefront of economic power in the world. This is the very reason why the US doesn't even figure in the top 5 anymore. You want to know why they don't buy Americans cars in Japan? It's not because of unfair trading policy (though it may play a factor), it's because American cars suck. It's that simple. Every year one of the major manufacturers has to recall millions of cars. The reason for the recall? Untrained and under educated workers. Only in America can there exist such a disparity between the salary of a CEO and its lowest paid employee. CEOs here make millions while their company loses money and downsizes, laying off thousands in the process.

Welfare reform needs to take place with the good of all people in mind. We cannot afford to shut our doors on anybody. Money can be saved without using immigrants as our scapegoat for our own inadequacies. In the 1940s the scapegoat were the Jews. Let's learn from history rather than be condemned to repeat it.

Next issue I will attempt to tackle the issue of welfare reform. I encourage all you free loading punks out there to write me with your personal stories regarding this matter. It never ceases to amaze me how someone can have so much hatred and criticism for a country, yet just as easily take its money and live totally dependent upon it. I can't help but see hypocrisy in the whole issue. Punks on food stamps and welfare are encouraged to write to me. Anonymity is guaranteed. Email works best.

On to music

—The local scene here in Miami has grown in

leaps and bounds. Fanzines and bands are popping up left and right. More and more places are starting to hold shows, with Churchill's and Cheers still being the staple. Those of you out of town, make sure you see The Crumbs and AAA on tour this summer.

—The Offspring finally won their battle to sign to Columbia. The major paid Epitaph \$6 million and the band \$7 million. Sounds like a nice stab in the back to the person that put you in that position to begin with. Offspring better take its money and run because there's no way a major will be able to do what Epitaph did with them. Does the term fluke mean anything to you. My prediction? Punk is on its way out. Offspring's second album, like that of Green Day, won't do nearly as well.

—Fanzines that don't review other zines really piss me off! You can hardly find one that doesn't review music, but rarely do all of them review zines. I guess the \$5 you get at the local CD store for promos is too enticing a factor. Punk rock music has reached a point where distribution (to a certain extent) is not very difficult to come by. There are several large distributors that will carry your stuff so long as it is not hideous in appearance. It is quite easy to start a label and have it be either self sustaining or profitable quickly. A CD which costs under 2 clams to produce can be wholesaled at \$6, with a rather hefty profit margin. A fanzine, on the other hand, in order to maintain equal profit margin, would have to wholesale at \$4. The amount of money to be made is not nearly as high, and the risks involved by distributors is much greater. Haven't you noticed the alarmingly high number of zines that fold so the editors can start a label. I've yet to encounter it the other way around.

One of the most efficient ways to get zines out there is mail order. This is as close to direct marketing as you can get. It's also as DIY as you can get. Of course you make no money on it, but you also don't feed sleazy distributors with your efforts. In most circumstances, the only way for zines to get out there is from mail-order generated from reviews. This is why all zines should reviews other zines. It's a collaborative effort that will benefit all editors in the long run. A restructuring needs to take place that will motivate people to start more zine distributions - one where a profit margin isn't out of the question since money seems to be a huge motivating factor.

Moreover, editors should network more. Develop relationships with other editors. We're your peers, not your rivals. Offer fellow editors help. All zine editors should start mail order distro services, even if at an extremely small level. Talk to local record stores in your area and see if they'll allow you to consign some zines. Most punk oriented stores won't have a problem. Then talk to the editors of the fanzines you like. Do bulk trades with them. Trade stacks of 10 zines with them with the agreement that they'll do the same for you. You each sell each other's zine in your are through stores and through small mail orders through your zine.

Getting rid of 10 zines is not difficult, and you should be able to at least cover each other's postage costs, while expanding your area of coverage in the most elemental DIY punk fashion. Most people want to buy zines. However, few stores have a good variety to chose from. You'll help your scene and the local record stores will benefit from an increase in clientele, which in turn will spend money on their music. Everyone wins. If it's that easy, why aren't more of you doing it? It's zines such as MRR and Flip, after all, started in the late 70s and early 80s that put punk rock where it's at today (don't hold it against them). They allowed bands such as Rancid, Green Day, and Offspring to become quite wealthy. Isn't it time you started supporting some zines as well. Life doesn't begin and end with MRR and Flip. Try picking up 10 Things, Slug & Lettuce, Extent, etc. Learn about the scenes in Argentina, Croatia, and Greece. Read, fuckers!

—Attention Florida bands. We're putting together a CD comp to be released with issue #10. We want unreleased material (preferably) from all of you to show the world what we're about. 75 minutes of music. Get in touch if you're interested in being included.

—You can direct all your petty bickering c/o me via email or regular mail. My address is that of the zine. In the meantime, good luck with your parentally sponsored rebellion loser.



R.I.
Europe
by Matthias Käuper

What a thankless job it sometimes is to write a column, especially if you can't think of anything in particular or, as was the case with me when I wrote these lines, because your head is so full of other things that remain to be done in real life... Yes, in a way one could think of the music world as some kind of dream world at least as long as you don't dig deep enough.

We don't even do the bulk of work here at Rational Inquirer Europe (i.e. congratulations to the guys at Miami, for the great job they do!) and, unlike all the "professional zines", we can still do it for the fun we get out of it and because it's the word of good music we'd like to spread. Still work on it is hard and more than we seem to be able to take sometimes...

I only pity people working in this field as professionals with all the compulsions and sometimes even reading the infos that come with the bulk of the releases to be reviewed in these very pages make me wanna puke my guts out. The reason for this lies in the fact that they are all so positive (which, I understand, they just have to if they wanna sell what they produce...). As long as what

the info states has some connection with reality, this is completely OK, sometimes it just is the truth. Too bad that often this is pure hypocrisy, and I can't figure someone really meaning what they wrote because too many of those bands just repeat over and over again what has been played by others a thousand times before. The fact that an info claims that some band is great and highly original doesn't change reality, though. Sometimes I'm asking myself who is gonna buy certain records, but obviously certain labels still sell enough to exist on... To be quite frank, a high percentage of what we get day by day is pure rubbish regarding it's originality which, to me, seems the only reliable benchmark for a reviewer. Taken as granted you are not a completely ignorant moron this is the only approach that allows you to give a more or less fair review even to things you are not particularly into, or in an extreme case, hate. This, on the other hand, is a general problem everybody in the zine world has to cope with because it's near impossible to be into all kinds of music you get, still, for fairness' sake, you can't ignore everything that's not exactly your "cup of tea". At least we don't depend on writing things we don't mean...

Back to the topic of originality: I know that it's hard to achieve a certain degree of originality these days, because, as time progresses, the likelier it is that certain patterns of music have been used before. On the other hand there are numerous examples that prove it's still possible to invent new things, in other words to create music that sounds refreshingly new. Indeed it often amazes me that what comes out sometimes can be a completely new genre...

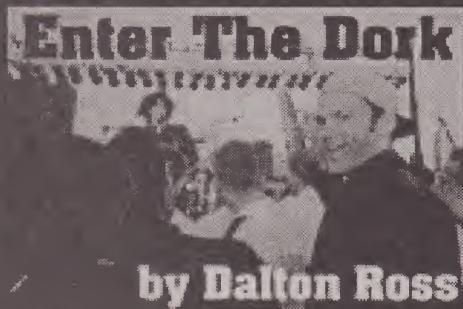
Over the years I also found out what an important factor the way a recording is produced is and that the production can make all the difference. That was something I found was fascinating and frightening at the same time because, even though I was completely aware of that fact, I found myself thinking of a band as original that in fact wasn't. The music of Integrity's "Humanity is the Devil" CD can serve as a very good example of two completely opposite worlds on a single record. The first few songs are produced in such a thick and aggressive way that I just love this record for its incredible power (and not more!), even though what they do probably is not very innovative. On the same record we have some more weakly produced recordings that make the band sound like any other band. I'm not sure where they were if they hadn't that thick production...

Some years ago I would have thought of the production serving as a vehicle as something illegitimate. What counts on the other hand is that music gives you something, be it a good feeling or just another reason to carry on life. Then the way this is achieved just is of no importance, at least as long as this is not all a band consists of... In this context it has to be stressed that this is not necessarily a question of money but has to be seen as part of a band's craft. Many small bands are

proof of the fact that it's possible to have a good production without spending endless weeks in a major's studio, The Merlons are only one of them...

So if a band lacks both originality and a good production, it either still is in the process of learning or just really bad. I rarely ever came across bands I thought of as shitty in the first place that were getting better over the records to an extent that I suddenly liked them... But this is just another purely subjective point of view, and even though I find it sad to see how uncritical people sometimes are, what counts is that they are content with it. We hope you enjoy this issue - Matze and Sigi

P.S.: The pope's a woman and German postal services fucking suck!



by Dalton Ross

Man, you all have some cheesy people down there in Miami. Now don't get me wrong, we got plenty of cheeseballs up here in NYC, but some of the folks I checked out cruising South Beach on my recent pilgrimage to the sunshine state were pure Velveeta. Okay, to be honest I probably didn't get to see as much of the city as I would've liked because I was staying in South Beach and didn't really know where to go or what to do. And before you rag on me for being an idiot and staying in South Beach, realize that my buddy Ron made the travel arrangements, and as righteous a dude as Ron is, he did used to have a moustache and a hockey-haircut (you know, long in front, short in back). Let me take this opportunity to commit another classic Dalton getting-off-the-subject tangent about the moustache. A few years ago I was sick of everyone dying their hair funky colors and doing everything they could to try and look radical when in fact they were just fitting in with the norm. What's the most punk rock, outrageous, unexpected thing I could do, I asked myself. THE MOUSTACHE! Think about it, there's absolutely nothing stylish or attractive about it whatsoever. It's the ultimate in looking retarded and not giving a fuck. So I did it, and not a stylish pencil thin one, or some annoying Charlie-Sheenesque goatee either. We're talkin' a big, bushy, Magnum P.I. stache! Let me take this opportunity to advise you kids to not try this at home. No woman would even be caught dead speaking to me. My girlfriend, boss, casual friends, they all dissed & dismissed me. But I DID IT!! Unfortunately, I don't think my buddy Ron grew his as any sort of anti-societal statement. Hell, he's from Pittsburgh. Aren't they

law there? Now back to our regularly scheduled column.

You Miamians (is that a word?) get props for having dope weather and a toasty ocean (the Pacific is freezing), but for the most part I steered clear of the beach. Why, you may ask? Three words - DUDES IN THONGS. Is this some sort of Euro-cheese thing I'm unaware of? We're not just talking about buff Fabio types either? Even the old, fat guys were sportin' Speedo city. And this isn't a homophobic issue by any means. I was equally distressed by the amount of women unflattering themselves walking around topless like nobody's business. Hey, if these folks can walk around so comfortable with their appearance, than more power to 'em, but that doesn't mean that I'm gonna feel comfortable checking out rolls of fat and protruding pubes. I choose not to go there, thank you. Now I realize that if the Fashion Police were indeed a tangible concept, that I would probably be on death row right now, but c'mon, even I know that not all merchandise belongs in the display window, if you know what I mean. You probably don't, because now that I look back on it, that sentence really doesn't make a whole hell of a lot of sense, but, whatever, it's not like more than 5 people are probably reading this anymore anyway, so I'm not gonna sweat it. Have I made a point yet? Fuck.

ANOTHER THING! What's up with nobody in your friggin' state being able to give directions?!? Twice we got lost for almost 3 hours a piece because of wrong directions. Stupid shit like "Go north to 836." Okay, I was in Miami for only 7 days, but even I know that 836 is not north of South Beach. This one person gave us wrong directions 3 times, and then when we called for a 4th time lost on the road, she goes, "Well, you know, I'm really not that good at directions." NO SHIT!!! YOU THINK YOU COULD CONNECT ME TO SOMEONE WHO IS? SUN FRY YOUR BRAIN THIS MORNING, MA'AM?!? Sorry, that particular person probably doesn't even know how to spell fanzine, much less be inclined to read one, so I guess my yelling at her really does no particular purpose within these pages, but damn, it felt good.

So let's see. What have the reader's learned from me in the three columns I have produced for their consumption in these here pages? Well, I like sports, I find the wall of death to be one of the most humorous, frighteningly silly things ever conceived, and old, fat people in bikinis scare me. I can picture Kenny & Nelson rolling their eyes right now. I can't believe we let this guy into our magazine. We used to have a good magazine - a damn good magazine. What's he trying to do to us? Oh, I'm probably just being paranoid. Hell, if you spent 8 straight days on the South Beach strip, you'd be paranoid too.

In all honesty, I did have a pretty good time on my trip down South. The weather was incredible, I found some cool new store with tons of Star Wars junk (albeit way too expensive), and

Kenny took me to some seedy bar which served a brand of alcoholic lemonade called "The Hooch." So, all in all, it was a fine trip. I'm just venting, I guess.

PLUGS & PROPS:

* Well, two other hombres and myself have started up a new zine here in NYC called USELESS. The first issue should be out by the time you read this. It has lots of typical zine shit, plus my retarded ramblings, and a column by Blink editor Fia on her move to NYC. See, Miami was driving her insane as well! Anyways, for a copy of issue #1, send \$2 to P.O. Box 1580, New York, NY 10009.

* Hercules is still the shit. I'd be more down with Xena if she didn't always talk like Dirty Harry and have a tremendously annoying sidekick. I still don't know what a "Warrior Princess" is ether.

* I'm still putting out stuff out on my Double Deuce label, and if you haven't checked any of it out, then it's your loss. Well, actually, I guess it's my loss, financially speaking, but you know what I'm trying to say. In late-August, we're putting out a CD called THE SPANDEX EXPERIMENT, which features a bunch of punk bands covering '80s heavy metal tunes. Bands like FARNSIDE, NO FRAUD, JUGHEAD'S REVENGE, PET UFO, WESTON, SINKHOLE, Ff, ASSORTED JELLYBEANS, DAHLIA SEED and a bunch more do bitchin' versions of all the sweet tunes you know and love. It also has liner notes written by Quiet Riot/Whitesnake/Ozzy bassist Rudy Sarzo!!! (Do I have connections or what?!?) To order send \$11 to P.O. Box 515, New York, NY 10159-0515. Go ahead, it'll make you smile.

* Need additional info on anything? Wanna get in contact about sending me all your Star Wars stuff? Feeling an urge to cruise the information super-highway? E-mail me at DeuceNYC@aol.com. Or write care of Rational Inquirer. Sorry the column's so short this time, but my girlfriend and I just broke up, so now I have to go out, be social and actually pretend that I have a life. I don't think anyone's going to be easily fooled.

Not Really A Complaint, But An Observation

By Abel Folgar

The bitch about the whole problem is, that we have the potential. Don't try thinking you don't, cuz you do. You have it, I have it... even the guy who is always drunk at the shows has it. Face it, even though punk has always been about going against the norm, we as punks haven't really accomplished much in the larger scale of things. So far, we can tuck small vandalism, battery, unstable personalities, and dangerous mentalities safely under our arms. [An exaggeration to illustrate

(Maestro ((imagine a hushed drumroll)) if you will) the point] "Newly sodded area, don't step on grass." We not only step on it, but set camp and reside on it for a couple of days. Sadly, this has been the far reaches of our rebellion.

We spend most of our time bitchin' about green day and the offspring (notice that in order to maintain a rebel air, I've taken the Gxd-given liberty to spell their name with lower case letters) and this and that and ignore the more important issue at hand: Our future. Who gives a fig about green day... let those alternasavages have 'em. Devour them as far as I'm concerned! And even though I do not like the offspring, I will stand in their defense seeing that they just happen to serve mah point. One of their members, the singer I believe, has a doctorate. I don't know in what, but I can bet you it is not in basketweaving (probably hair-weaving, but it is a doctorate nonetheless).

My buddy Julio called me up the other day in order to discuss a topic for his column in our zine. Well, we preened it down a bit and in the end he boldly stated that he was going to write about punks being stupid. Which we are, one way or the other. It was his stating that, that prompted me to actually sit down and write about it, since it has been bothering me for a very long time. I think I can pin-point it to the time I hold *Get in the Van* (By Mistah Henry Rollins), where Henry speaks of the Black Flag show with The Exploited, in which Wattie told the crowd to go beat up some kids who were coming out of another club and the Exploited fans actually went along and did it and the media blamed it on the bloody Americans calling it "Black Flag Violence!"

It has been twenty years of druggin', boozin', partyin', and wasting time. Damn, I'm eighteen and I've enjoyed my share of it (and I will continue to), but it is time to incorporate the feared responsibility aspect into it. Yes, the time has come to infiltrate the world of our enemies and claim it as our own. Our lyrics pack bark! Our clothing snarls sharp teeth! But we have been sidelined with no bark for far too long. Fer cryin' out loud: those damn hippies accomplished more in their daily haze than we have.

Well well well, some fucking revolutionaries we make! Look at them now (Da hippies, you punk... fight the urge to puke: you must look in order to understand); they own homes, drive big [muy pero muy (expensive) carros] German vehicles, they have meaningful jobs... If you thought that spitting in that executive's hamboiger at da Boigerflippin' joint you worked at was the way to shatter the pillars of society: Think again! We, the punks (the stronger species), have the potential to do so much more than the hippies. We can incorporate (that has nothing to do with corporate rock, honest) ourselves into the ruling positions they have.

I'm not telling you that you are worthless, I'm just saying that we (Fuck yeah, including me!) are a bunch of lazy slobs. We have the anger, we have the drive, we have the strength... So let's use it. I'm not talking about violence (Black Flag al-

ready got pinned with that one) cuz honestly, how many of us would actually bag a cop? Beat up a politician? Engage in terrorist behavior? Ummm, I don't know. And if you do, what good will it do? I figure that mentioning the name "Bubba" and the phrase "locked up with" will do enough for your mental picture.

Maybe the dude from the offspring (still rebelling with 'em lower cases) is a bad example for you aspiring luminaries; but what about Greg Graffin from Bad Religion with his current work for a scientific doctorate? Or Martin from Los Crudos, I hear he has some form of teaching thing going. Dave Dictor of MDC fame is currently involved in a hands-on program that helps mentally handicapped children. I have a handful of punk rock friends who are participating in a certain field; teaching it, practicing it, or studying it. They are making a future for themselves.

I am in the process of learning, in order to someday hold english ed. and journalism titles in my hands. I want to tap other people and make a difference in their lives. I want to do my part in the rectifying of centuries-old shit we are chin deep in. I am by no means telling you what to do. But I am telling you part of what needs to be done. If it worked for those fucking hippies (really now; parents, teachers, lawyers, and basically a lot of the members of the older crowd, were hippies), it will work for us. Remember, we have the potential... and if this piece o'writing sees print and I am allowed a longer run, I will do my best to carefully hand over to you, the infiltration plan. This corresponds to everyone within the punk community who wants to see the goals of the twenty (plus) year war achieved. No silly, not larger/seemingly unending kegs... although I'll do my best to fit it in the large picture.

Endnotes:

- 1) Once again Julio, thanks.
- 2) If you live in the South Florida area, and you haven't seen The Basicks play; then you lied cuz you don't live here and you are not punk. Yep, they rock in that rock n' rollieeesh vein and they'll infect you with their sound.
- 3) (Gratuitous advertisement) Tanya, Julio, and me (Abel) should have a zine out already, name of Punketo I believe. If that is not the name, then just pick up all the zines you find until you get us. Make sure to read all those other ones... support zines!
- 4) That is all.

I'm No Ninja, Robbie Wa!

School's over and with it comes the best time of the year: dogbeating season. But of course next to dogbeating season, Summer is my favorite part about... Summer? Why you might ask. Well, if you have to ask than please do me the favor of putting down this zine and continuously ramming

your forehead into a jagged spoon.

Basically, I can sum up summer with this bumper sticker slogan, "No School, No Problem!" (be warned that soon you will see this sticker adorned on the rear bumper of Lincolns all over little Havana between the "Yo no Creo el Rational Herald" and the bright yellow "El Zol" stickers). The only thing that puts a damper on these times of sleeping til 4 pm, eating pop-tarts for dinner, and watching reruns of Green Acres is a lack of funds to support this luxurious lifestyle. So of course around this time kids everywhere fanatically go in search for jobs like a born again Christian looking for God.

Well my first naive attempt at finding a job was to check out all the places I hang out at such as record stores, music stores, and Borders Bookstore. Well there are two mistakes with this move: first, the only way you can get a job in these "hip" places is if you're part of some sort of clique with the people working there (like if you're in the same Rifle club as the assistant manager or you go to the same Nazi rallies as the cashier). The second thing I overlooked before applying was that why would these shmucks wanna hire someone who already spends his time and cash at their establishment.

So after being rejected hard at these places, I began thinking about which places I wouldn't mind working at. My first thought was Discovery Zone. For those unacquainted with DZ (as it is affectionately referred to as by 7 yr. olds and under) this place is like a huge, clean, modern version of my favorite hangout Chucky Cheese but with more balls (plastic balls, that is). So me and a friend got dressed in our non-threatening / conservative outfits (in hopes that the manager would look upon us as being responsible guys and not child molesters) and drove over to DZ to ask for applications. When we get there, though, they became very reluctant to give us applications. Finally they give us the papers and then they began ranting about how we'll need to take a drug-test to work there. I guess they were trying to scare us away from applying but we did anyway to no avail (Noah Vail?). When we arrived the next day with our filled out applications, the nice she-beast at the counter informed us that the position had already been filled. What a great waste of time!

About this time we became desperate as fuck to find a job since it was almost mid-summer and we were poorer than Willie Nelson (you know, he's that dickhead from Farm Aid who always has problems with the IRS). So we applied everywhere including Target, K-Mart, and Publix. What was really cool about Publix was that they forced us to watch some weird promotional film about the "Publix family" starring Troy MacLure (You might remember him from such films as "The Do's and Don'ts of Cutting Meat" and "Your Friend the Atom"). This movie was probably done in the early 80's when standards were damn low and quality was job 9. Oh well, I pretty much fucked my chances of getting this job by laugh-

ing my ass off throughout the entire duration of the film. Who cares, though, cause it was worth it.

Finally, I got a break when I found out that some cousin of mine, working at a law firm, was looking for an assistant. So of course I pulled out my Harvard Law degree and thus began my successful career as a trial lawyer which ultimately led up to my famed defense for O.J. Simpson. Well actually he was looking for someone to do odd jobs like delivering documents, picking up lunch for the office, and killing German tourists. So I asked my cousin Heck-TORE about the job and he asked me if I had a reliable car and if I knew my way around Miami. I answered "Yes!" knowing fully well that driving a mile away from my house was a challenge and that my car is a 1984 Honda on the verge of falling apart (nicknamed the rustmobile). Luckily, he was nice enough to hire this little dork.

So for the rest of the summer I drove 14 miles of rush hour traffic every morning, while wearing a shirt and tie, and doing a bunch of other stuff that would be frowned upon by the strict followers of the Punk vow of poverty. Oh well, it was a shitload of work and quite tiring but paid pretty well so I guess I can't complain.

Punk Revolution Forever!! By Isaac Carrillo

I'm Isaac Carrillo, 21. I go to Florida International University in Miami, and I like politics, Oi!, pretty girls, and doing "Radio Blast" my Punk/Oi! show at WRGP-88.1 FM. WRGP is the FIU radio station and will have gone FM by the time you read this. I host "Radio Blast" (remember the Weasel song?) every Tuesday from 8-10 PM, and I basically play my collection, which consists mainly of early 80's Chaos and Anarcho-Punk, and Oi!. I also have some classic pop, and a little HC, Ska, and Garage for a little change. Once in a blue moon, I also get new releases from labels which I also play. I also play new releases from local bands, because I believe that we have to support each other, so that we can grow into something great, and show people that Punk Rock goes way, way beyond the Green Day/Rancid "punk" crap they've been exposed to.

Punk isn't about corporate backing, or arena shows. Punk is about making a meaningful change on the world through truly independent forms of expression, whether it be politically or musically. One thing about the South Florida scene is that we truly have a great variety of styles within it, which is good because it pleases everyone, but most importantly, because it's all DIY. However, I'm very sorry to say that the political aspect of Punk in our scene is practically non-existent. The whole reason why I entered Punk in 1990 was because I saw in it a force for non-authoritarian revolutionary change in ourselves, and in soci-

ety. Throughout the years, I've tried and tried to get people to see that an integral part of our movement is involvement in politics, because we (meaning Punx) are in many ways oppressed in this society, by cops, employers, jocks, etc, and so we should align with other outcast groups in this country to expose, and end the wrongs against us, and the world in general.

I've struggled to find reasons why South Florida punx (and punx in general) aren't involved in politics. I've managed to come up with a few answers. A socioeconomic explanation is that the upper/middle class-rich kid background of many punx doesn't give them a reason to fight the State. I mean, you read the lyrics, but you don't feel it because you're not living it. I've noticed that the most political Punk scenes are the ones where the people feel the boot of the friendly officer, and the hunger of poverty every day. A great example is that of the huge Mexican scene, where I'd say that many punx are political because they need to lift the U.S.-backed regime off their back to survive. To the people who don't care because now they live well, I say soon you'll have to choose between the mainstream world of your parents and suburbia, or being yourself and minimum wage. If you choose the latter path, you will know poverty, and you will want to fight.

The other reason for political inactivity in Punk Rock is obvious: The ever-present alcohol and drugs. I mean, don't get me wrong, I'm always down for a good drink with my pals, but when that and drugs is the only thing that you do, then are you really accomplishing anything besides getting really thrashed? I like to drink, but at the same time I also try to spread political ideas in the scene with the people which I think are interested (only a brave handful). One thing that really angers me is the inactivity of many of the leather and spikes and "crusty" punx. They claim to be "anarchist", and to hate this society, but they're not doing anything more than getting drunk, high, and putting up their hair. Remember guys/girls, Anarchism isn't chaos, leather jackets with the names of anti-meat bands, beer or empty talk. It's about education about this system's wrongs, and real action against it. As long as you don't do these two things, you're not going to be any different from any brain-dead cock rocker or gangster.

All in all, I'd like to conclude by saying that the Punk scene as we know it today would not be in existence if it hadn't been for the efforts of the truly independent and political bands of late 70's and early 80's. This is because these bands showed people that we didn't have to depend on EMI or Warner Brothers for our music, because we could do it ourselves, and because we shouldn't deal with them anyway since they use us to make money, and are connected with our oppressor. Thus, it's proven that politics are necessary for the existence of the Punk scene, as any movement needs a cause in order to give people a reason for being involved. If punx don't have a reason for being punx besides music, beer, or

spikes and studs, then our movement will degenerate and fall prey to major labels, and self-destruction. This process is already happening (note that interests of the majors is in bands with nothing important to say) but I believe it could be brought down by a greater interest in politics, that way people will not only be committed to socio-economic change, but to staying DIY as well.
13933 SW 102 Ln, Miami, FL 33186

I'm Clearly Alone Here?!? By Ray Fernandez

Last September I moved out from home with a friend, and since then I realize that I've taken certain luxuries for granted, like the fact that I didn't have to pay any bills, rent was free as was the food, and even though we were food stamp poor, I had my mom and my sister to lean on for a little financial comfort. Basically I'm upset that I didn't have (or give myself) the chance to stay home, save money, buy a car and leave with my career in position. So why leave the nest so early?? I never really got along well with my mom. The death of my father left a void my psycho stepfather couldn't fill, and I've always wanted to leave since I was 14. I often felt like a burden especially when money was tight, so I decided to take off and make everyone breathe a little easier. I took the opportunity when my best friend was in a tight spot and had to move A.S.A.P.

Working full time for 5 beans and a quarter is difficult at times, but manageable. Things could be worse, and they definitely could be better. My relationship with my mom has never been better. I've completely grasped the concept of the dollar and best of all, I can smoke pot in the house!!!! So what does all of this have to do with punk rock? Well, I'm glad I asked that question. My new found freedom and monetary restraint has made me change my views on bands signing to major labels. I've been thinking that if it's this hard to make an honest living (with out a good education), I can't imagine having a full time band that can operate to its fullest without more time and especially money. Think about it. Granted some bands can make a decent living staying independent and true to the punk ethic, then again most bands don't have that kind of following so those bands are forced to seek the other tangible option, which sadly enough is a major label contract. But you can't judge a person for doing what she/he feels is the best for their band because you can't judge a person until you've walked a mile in their shoes.

Music to a lot of people is an accessory for being cool one way or another in the mainstream and in the underground rock network. If you listen to strictly indie bands, you're cool in the indie rock scene and if you listen to (ha) cutting edge mtv bands, then you're cool among those peers. Either way they both suck. I still hate it when a

band I love hits the big time. I still feel hurt and betrayed, but that won't determine if I still listen to the band or not and if you can stop liking a band because they sign to a major and start yelling SELL-OUT at the top of your lungs and abandon them, then you were never a fan to begin with. Popularity is relative (and I'm a monkeys uncle, ha! - no not funny?) and frankly I hope I'm not cool in either instance because I love music not the record label. I'd much rather have my hard earned money go towards a scene that supports honest hard working bands instead of going to some corporate sleaze's new leather seats for his BMW, but I can't control that = technically I can but realistically I won't. Major labels and independent labels both have positive and negative effects. Use your brain. Listen to what the fuck you want when you want. To me that's punk. I'm not gonna let Tim Yohannon or Kennedy tell me what to listen to or not. I hope you do too. P.S. I still hate all those cheesy punk rock kids that go to our shows. Thank you and let the lynching begin.

Babble

By Jason Schreurs

Babble is one of the most popular features in my 'zine SCHtuff.. so I thank Nelson and Kenny for letting me have some more rambling space in their pages. My name is Jason Schreurs, I'm 23 years old and I live in a shit town called Powell River in BC, Canada. I have been writing for as long as I can remember. When I was 12 years old I wrote a 46-page novella called "Russian Roulette" which was copied almost word for word from a Stephen King shelf story. I handed it in to my English teacher, got it returned with a beautiful bright red A in the top right corner and then proceeded to burn the evidence. And I've been writing ever since, I now enter my babblings as daily journal entries because of the lack of time that I have to write these days. I own and operate an independent record store and find it difficult to find more than an hour at a time to write. The store and its operations have drained a lot of my creativity, but I continue to plod on with anything that comes to mind...

WEDNESDAY, APRIL 17/96

I'm not a good business person, I'm afraid. Not a good thing considering I own and operate my own business - a record store, label, 'zine, and distro/mailorder (although the store is the only thing that's anything more than a hobby). Some little jerk kid came into the store today and bothered me for about an hour, looking through all the tapes at least a hundred times and asking stupid questions like, "Why don't

you ever have any Snoop Doggy Dogg?" "I don't know, maybe because he's a sexist asshole who could be partially responsible for injecting the words 'bitch' and 'whore' into young people's vocabularies," I felt like spitting back at him. But instead I just shrugged my shoulders. While I don't really believe in denying him his right to listen to sexist garbage, I don't want to stock it regularly for the store because then it's me purchasing the garbage and, in turn, supplying it to him. If he wants to special order it, fine. Anyway, this little freak finally decides to buy a tape and, despite having pristine knowledge of my new and used stock, decides to purchase the same new tape for \$12.99 (cdn) that he could get for \$5.99 used. My eyes dart over to the used section and my first reaction is to let the kid spend the extra money for all of my time he's wasted today. Except, my pathetically strong conscious takes a bee-line to my mouth and out dart the inexusable businessperson words, "I've got it cheaper used. The kid thanks me with a smirk and saves himself \$7. I feel like an idiot for not getting the best of him and once again I realize I'm just too nice of a guy. At least if I ever close down I won't be remembered as a rip-off artist.

I take my situation for granted a lot of the time. People are always telling me I'm lucky that I own my own business, that I don't have to work for someone else. A lot of times I appreciate my freedom. Sometimes I even revel in it - like a pig in a endless sty of shit. I should be happy, but the majority of the time I'm not. All these pressures weigh on me, and often I feel that I can't control them all. The money, the ordering, the dealing with impatient or ignorant people, the stress of it all... Being self-employed is like playing a team sport without teammates. Everytime you go to pass the puck, all you see is the wrong colored jerseys. Not only am I lonely for my cohorts, but, understandably, I'm losing every game. But then I think about how pathetic "real" jobs are, and how everyone I ever knew who worked for someone else perpetually complained about their existence. And I wonder which is better - playing by yourself or joining a team that disgusts you?

MONDAY, APRIL 22/96

Particularly slow day. Rain is pouring down in front of the building as I expect someone to walk through the door just to gain shelter. Mondays are always slow. I take advantage of them by preparing for the weekend - ordering things and getting them shipped so they're here at the store before Friday. I don't think I'm going to order any CDs this week. I just can't afford it and I've got lots of back stock clogging up the shelves. I think it'll be enough padding to last me until next week although some titles will definitely be selling out. I'm already down to my last copy of those fucking Presidents of the

USA. A big seller indeed, but I would hope that my customers could live without them for just one week. Still, I expect to hear some harping about not having them in stock. Selling lots of the new Rage Against The Machine CD these days. There's nothing like politics to move those units... God, is this boring you? Thought so. But that's the kind of obscenely dull shit that I think about every day. Selling and moving and shifting units. What a life! Oops, now I'm depressed for the rest of the day. Final day's sales total: \$28.74.

WEDNESDAY, APRIL 24/96

The glut of pop punk bands out there have smothered the spirit and individuality of punk rock. Sorry to say, but punk is being murdered by tired Epitaph/Fat clone bands. I have a huge stack of CD's and 7"s to review for SCHtuff... #6 and over half of them can be lumped into the poop-punk category. Some bands - like Funbox (Crack), Millencolin (Epitaph) or the latest Guttermouth (Nitro) - are so evil in their homogeny that I can't understand why they would even bother playing music. I don't understand there being any personal rewards to copying someone else's already boring style. Then there are bands like Home Grown (Liberation), Hi-Standard (Fat), or Gob (Mint) who wear their influences on their sleeves but still manage to invent something with dashes of originality. Don't get me wrong, they are still disposable fast food pop-punk but at least you can spin them a few times before becoming soundly bored. When will this whole charade end? When will original poppy-punk bands like Chisel (Gem Blandsten), Snuff (Fat), Weston (Go-Kart), and Oblivian (Johann's Face) start to prevail and inspire others to give originality a try? If it isn't soon I might just have to bust out an uzi at the first punkapalooza (which probably isn't too far off). Either that or start ignoring the big sordid mess of a pop-punk scene altogether

Anyone who slagged the new Jawbreaker album on major corporate DGC, please give it another listen. I'm a huge Jawbreaker fan and I think it's their best album yet. Shock! Horro! Am I still part of the scene? Sure, it's pretty slick. Sure, Blake's catchy vocal chords have been smoothed over by his operation and some glossy mixing. But the songwriting is amazing, the playing tighter than ever, and the lyrics are pure genius. And the best thing is, you don't even have to buy the album. Just tape it off one of your frat boy buddies or steal it out of some jock's big-wheeled truck

THURSDAY, APRIL 25/96

How many pop-punk bands does it take to change a lightbulb? Zero. They're all so busy trying to copy each other's style that the lightbulb stays burnt out... I know, not funny.

FRIDAY, APRIL 26/96

Just finished listening to the new Propagandhi record - "Less Talk More Rock" on Fat. I spent some real quality time with it, reading along to the lyrics on the first listen just as I did with their first CD too many times to count.

Anyone who knows me knows I've been praising these guys and their political crusades since day one. Since I agree with a lot of the ideas expressed in their songs, I'm obviously not feeling threatened by their attacks on everything under the sun. But I can understand how some people (most likely those who buy this album because it's racked beside The Offspring or Rancid) will be angered by it. Good. It's good to see someone trying to do something to change people's bigoted minds about the kinds of anti-facist, gay-positive, pro-feminist, animal-friendly issues Propagandhi are addressing.

When I first heard these guys I thought their choice of musical style was weird considering how serious their messages were. Goofy poppy Punk had never been about such involved topics before. That kind of intelligence was reserved for Born Against style hardcore (something Propagandhi seems to dabble with on the first 45 seconds of their split CD with I Spy, a couple of songs on this new record, and their intense live show). But instead, for the most part, they pick one of the most homogenized musical styles of today. Pop-punk. Why? Maybe because it is so accessible and adored by the young trendies. Why bother having a message or purpose if no one is going to listen to it? No offense at anyone who has ever had their lives changed by Born Against or their ilk (myself included to a certain extent), but the cacophony will never penetrate into the households of most young folk.

Pop-punk will... and has. Just mention the name NOFX amongst a group of young people and watch them squeal. Yet unless you're looking to get into S&M or sheepfucking, NOFX will not change many minds about real issues with stupid little ditties like "Hobophobic" or "Don't Call Me White". Propagandhi, however, will make them think.

Even if the literature in the lyric booklet is ignored, the words to the songs will not be. They may not hear it on the first listen, but sooner or later they'll start getting the message. And those who don't will be informed by those who do. And so on, and so on, and so on... Just like that shampoo commercial.

And for the type of pathetic creature that would listen to Propagandhi's catchy, at times jock-ish music and so choose to go against everything the lyrics stands for, the band has this message.

"I'd like to actively encourage the toughest man to dance as hard as he can to this, my song. And bring your stupidest friends along. We wrote this song because it's fucking boring to keep spelling out words that you keep ignoring. And your macho shit won't phase me. It just makes us laugh, we got your cash, court jester take a bow... ...And all the fists in the world can't save you now. Cut if you dance to this, then you drink to me and my sexuality. With your hands down my pants by transitive property" - from. "Less Talk, More Rock."

If you liked what you saw or want to read more I have a newsprinted 'zine called SCHtuff... featuring band interviews, reviews, social/political articles, and more personal ramblings. It is \$2ppd. for the latest issue (#5) or ONLY \$5 ppd for my complete back catalog of #2, #3, #4, and #5! That's 4 'zines for 5 bucks!! #1 is sold out, and I couldn't be happier to see it wiped off the face of the planet. Sorry. SCHtuff... has been heralded by many (check out the review Nelson gave me in RI #6!) so check it out. I'm also here for your correspondence - Jason Schreurs c/o 7110 Westminster St./Powell River/BC/V8A 1C6/Canada.

You may notice a few differences this time around with the columns. There are several different names, as well as a few missing from before. Some have been given their termination notices, while others are being tried out. I guess the first time is the hardest, so we'll give them two or three opportunities to prove themselves. We've settled with at least three permanent writers and are trying out the rest. We need your input in this area still. If you feel you can do a better job, write in and offer your help. Also, please help us in deciding who we should keep or who we should axe. We're looking for diversity. And remember, the opinions expressed by our writers do not necessarily reflect those of the magazine. In other words, if you don't like a column, write your own!

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Mariano, editor del fanzine Super Blind (HC, pumk, death, thrash), esta interesado en intercambiar tu nuevo fanzine. c/o Super Blind C.C. 3288 (CP 1000) BS. AS. Argentina

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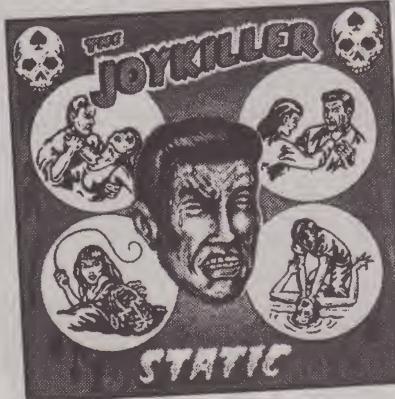


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Rl: Alright, so here we are with Pansy Division, the world wide famed...

Chris : We're the world's famous, the supreme king...

Rl: Alright.

Jon: I'm famished.

Rl: Well, one by one, tell us who you are and what you play.

Chris : I'm Chris the bass Player.

Dustin : Dustin, drums.

Jon: Jon, guitar!

Rl: Okay, briefly, how did Pansy Division start up?

Jon: With the keys. You give it gas and it starts up

Chris: All the best to them. They made the most out of it, you know. I think if you're wise and you know what's going on you can make the most of it. But, if you go in blind thinking "oh yeah, I joined a major label and everything is taken care of" and all that, then you're just being blind. You can get ripped off just as easily on an indie as you can on a major.

Dustin: And also Green Day didn't change their sound at all, they've always sounded the way they do on their

real fast. (Laughter erupts at the corny joke)

Rl: No, really, how did you begin. How did you get started?

Jon: I wrote some songs and started forming a band in fall '91. I found Chris rightaway and then Chris and I have been through a journey over the past four years of... too many drummers, but we finally got Dustin, whose been with us since January.

Rl: Yeah, I was checking out your 7"s and almost each one has a different drummer. I was about to ask if you were killing them off or eating them.

Jon: Yeah, we're cannibals.

Dustin: It's ridiculous how many.

Jon: We've cannibalized many drummers. They haven't blown up yet.

Dustin: They're going to have to wait.

Rl: What do you think of Green Day's move to the majors?



Warner Bros. albums, so it's nothing at all.

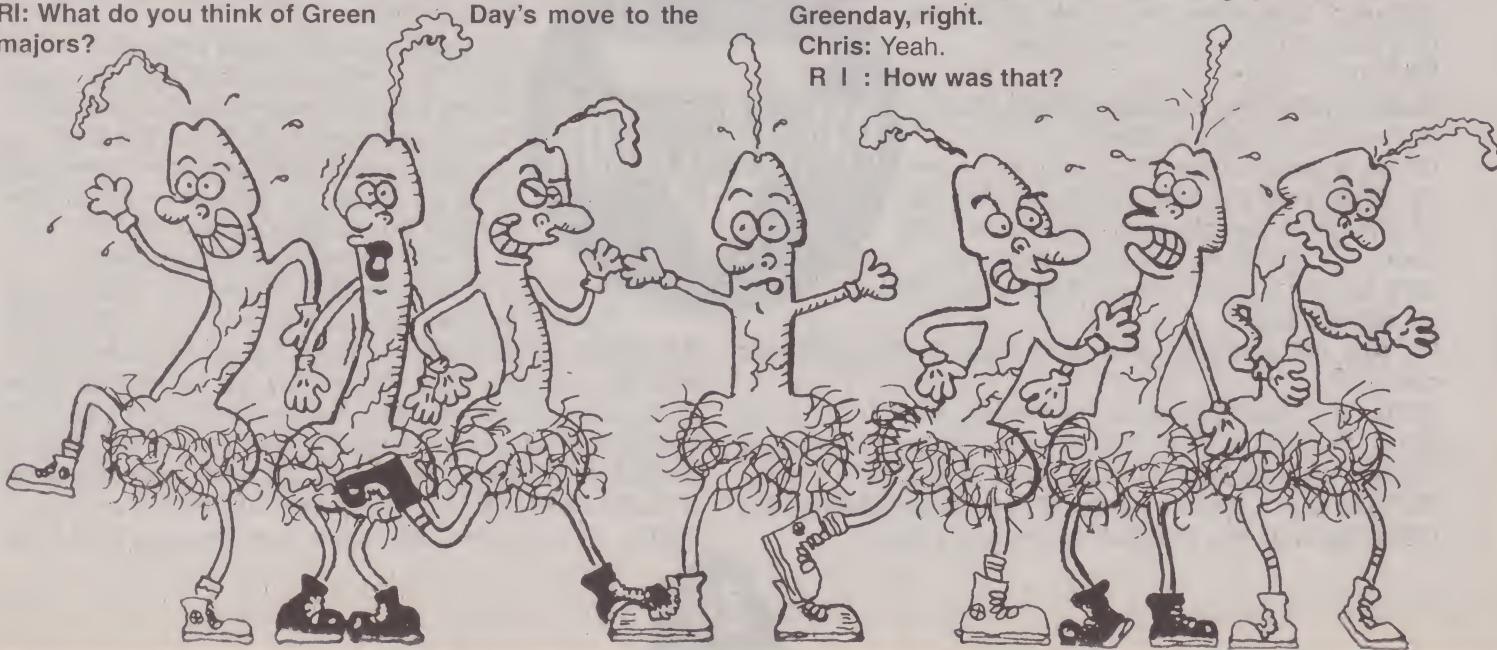
Chris: If they changed everything, their sound, and started sounding like REO Speedwagon than I'd have a problem.

Dustin: In a lot of ways, Green Day did it the perfect way. Other people cater to them as opposed to Greenday catering to other people. You know what I mean. (During this segment of the interview Chris is driving the Pansymobile into the parking area behind their hotel for the night)

Rl: Hey Chris, that came pretty close to hitting that towaway zone sign. Anyway, You guys toured with Greenday, right.

Chris: Yeah.

Rl: How was that?





Chris: It was good. It was...ruthless.

Dustin: It was toothless.

Chris: It was really hard. It's hard work because they toured a lot and most of their drives were overnight drives so we had to follow them, and it was really difficult to make all the shows.

Jon: We were really tired but the shows went well.

Ri: Have you ever been approached by a major?

Chris: No.

Ri: For real? Wow.

Chris: Well, what would they do with us? They can't put us on MTV.

Ri: Why can't they put you on MTV?

Chris: Because all of our songs are about big penises.

Ri side-kick: But didn't they do a story on you guys.

Dustin: They did the story on us, yeah, but that's as far as they got.

Chris: But if you see it again, you'll notice that all the clips that they played were parts where the lyrics weren't anything about

dicks. They like us and they support us but there's not much they can do about it. You know the record labels don't see that we're a big cash cow. We're not raking in bucks like Green Day was selling 40,000 of each album on Lookout, and we're breaking ten on each album, so that's fine.

Ri: Aren't you guys going to be on the major label soundtrack for the movie Angus?

Chris: Yeah, that should be out in about a week

Dustin: How'd you here about that?

Rational: I heard it through the grapevine. Well, actually from a bunch of unemployed raisins. (mmmm)

Chris: You're just as bad as Jon is.

Jon: Huh?

Chris: Nevermind, it's a T.V. joke and a good one, by the way. Yeah, the thing is we are going to do a video for the next record. It's up to MTV to see if they'll let you see it, unless you have other video channels that you check out or local shows.

Ri: VH1?

Dustin: Well all they can show is Michael Jackson and Hootie and the Blowfish.

Chris: Anyway, it would be nice to see if we can actually get some MTV airplay on Lookout as opposed to having to go the major label route. Lookout is "hip" so we'll see what happens.

Jon: And the song is "I Really Wanted You." Which we played tonight.

Ri: Why did you say Lookout is "hip" in that sarcastic manner?

Chris: Well, just because of the whole Green Day thing and you know, punk is in. All those fuckin people are now going "Oh we've always been into it and blah, blah, blah."

Ri: Yeah like "I'm more punk than you cause I bought my Offspring shirt way before their second video."

Chris: Yeah, and everyone has got something to say about the punk thing

Dustin: Which, for right now, is good to get a foot in the door to catch people's attention with some sort of airplay like radio, video...Which we do want. We're not going to say that we don't want that cause we're in a band who plays music cause we want people to hear what we do.

Ri: Alright, did OJ do it?

Jon: Yeah.

Dustin: Yeah, absolutely.

Chris: Well I was on the jury so I really am not at liberty to say. I was one of the people who got kicked off. So I really can't do it.

Dustin: There's no question in my mind what's going on. When every single day you tune in, you find out that this person is now saying that he didn't because he was talking about writing their book of fiction. It's all just bullshit, it's bullshit, it's bullshit. He did it. He got pissed off because his wife was seeing someone else. So he killed her.

Jon: That doesn't mean he's going to jail, but I think he did it.

Dustin: And also, I want to say that the guy was never a fucking hero. The guy isn't a hero cause he ran a thousand yards with a football. He's not a hero, he's just a popular media figure, sports figure. A hero to me is someone who risks their own life or does something great for humanity. He didn't do anything great for humanity by holding a football.

Chris: See, that makes us heroes cause we risk our own life and limb on stage...

Dustin: Yeah!

Chris: ..across the country...

Dustin: Yeah !

Chris: ..with shit getting thrown at us...

Dustin: Yeah !

Chris: ..we could have easily been pelted by pennies.

Dustin: Yeah, we're heroes!

Chris: ..and any of those lighters could have pelted me in the brain and caused a concussion...

Dustin: I got hit in the head with a quarter once. I'm a hero!

Jon: And we never had to do a Naked Gun movie either.

Dustin: That's true

Chris: Right.

Ri: Have you guys ever been confronted by Homophobes or Skinheads?

Chris: Oh lots.

Ri: Anything violent ever happen?

Jon: No. Well let me clear that up. In our shows it doesn't really happen. It's the Green Day shows there's...you know. But that's just because once a band gets to a mainstream level, it's all sort of the same kind of fans. Metallica fans, Green Day fans, Guns'n'Roses fans. They're all the same kind of people.

Chris: Which are fed up jocks like 'Yeah, Yeah, Rockin' and we get up there and go "We're the buttfuckers of Rock n' Roll you jocks. We wanna suck into your hole, but not really." With Green Day we had to face these people and contend with them, but we didn't have to deal with them face to face. Very few homophobes have really gotten in our face. At the Green Day shows, they were on the other side of the big barrier. But we haven't been attacked or anything.

Dustin: At our shows people are there because they know

what's going on. They are there cause they want to be, for the most part. Yeah, you get the stray moron that comes in that can't handle what it's about but that's pretty shitty.

Chris: That's a pretty good band name. The Stray Morons.

Dustin: Yeah, it is a pretty good one.

Rl: What's the strangest or funniest thing that's happened on this tour?

Dustin: Last night was pretty good.

Jon: We put on each other's clothes which is pretty funny cause we all kinda dress differently. So that was one of the more fun moments.

Dustin: You see, when you're on tour you tend to wear the same clothes cause there's no point in carrying like 4 different pairs of pants. I'll wear these pants 4 days in a row. I'll just change my underwear and socks.

Chris: You've been wearing them for six days, chum.

Dustin: It's like you wear the same clothes constantly, and so it starts to look like a uniform. Like you get up everyday and just put on the same clothes, and so last night we traded each other's uniforms.

Jon: Except underwear and socks.

Dustin: Yeah underwear and socks are sacred.

Rl: Do you guys ever get bored of writing songs about being gay?

Jon: Not yet.

Chris: No...I'm not bored of being gay, so I can't be bored talking about it.

Jon: That's a good question, but no, not yet. Maybe someday.

Chris: We get bored writing songs about getting buttfucked. There's more to life than getting buttfucked, so there's a few songs that aren't about buttfucking... coming up.

Rl: Explain your "Smells Like Teen Spirit" satire. I heard you guys had trouble about that.

Chris: Well it's not really a satire. We originally did it because the song was really popular when we first started playing and we changed the lyrics and it became a piece of... you had to be there at The Chameleon in San Francisco when we were playing the song. We had anywhere between 2 to 8 dancers on stage at the same time shooting silly string and throwing condoms at everybody. It was just a mess. And so doing that song and just having it be a wreck at the end of our sets was a moment in time. We don't have dancers. We don't do anything that we used to. So that song was like a moment in our history and it's not meant to be a moment in our future. We actually did stop doing it when we found out about River Phoenix and then when Kurt died. We brought it back as a sort of a tribute cause we never meant it as a satire, we meant it as a tribute. We love Nirvana. It was all just sort of a moment in time. But we played it in Seattle and got a really bad reaction after he died. So we decided to throw it away. Just let it rest.

Jon: It would be different if it were one of our songs, but it was a cover and we have other covers and you can buy the record and there were other songs we thought were more important to do live.

Chris: We're on 4 albums. We got three out but we've got the 4th one is written and it's like almost 60 songs so we just wanna keep going forward and playing the stuff that is fresh to us.

Rl: Are there any relationships in the band?

Chris: No. Actually, that hasn't been asked.

Dustin: You're right that's a question that hasn't been asked.

Chris: Yeah, Jon and I are not together and Dustin is...

Dustin: It's weird though because...Oh yeah I'm straight by the way. People have asked us on the side in interviews about that, but not in an interview. That's interesting.

Chris: Good question!

Rl: Here's a dull question. What are some of your influences?

Dustin: Well no not really.

Chris: It can lead to other things. I'm into Beatles, and early glam and shock-rock like Alice Cooper. That sort of thing. Then I got into punk rock. I'm into a lot of things, but those are the basics.

Dustin: I'm a huge music fan, and that's why I ended up playing music. Because of my love for music I decided to give my whole life to it. For me now, and the last couple years, it's been less about musical influences than it has been about literature and films. I'm mostly into films, and books, and that's what at the end of the day makes me go "yeah, I'm into being an artist and into doing what I'm doing." Not the sole reason because most of it comes from just inside me, but I like to look at what other people do and find out new ways to look at what other people do and find out new ways to look at things.

Rl: What do you think of Faith No More's keyboardist criticizing your music as mere shock value and comparing it to Warrant's "Cherry Pie"?

Jon: I don't think he's even heard our records.

Chris: But we don't know that. We don't know if he has or has not.

Rl: Well that was the quote in Rollingstone?

Chris: Well he actually did a fuller interview in another gay magazine where he talked about our songs that are pretty explicit. Then the interviewer who had also done an interview with us said "well you know they do have songs that aren't about that" and he said "Oh really, well I haven't heard any". So that led me to think that maybe he really hasn't heard us then or he wouldn't be making statements like that. And also I challenge him. It's like if he wants to get up there and wear a big sign on his keyboard and start saying something about being a fag to somebody who's not, then I will say okay your doing something, but he's not doing jack for the gay community so I don't care. I don't care what he thinks.

Dustin: I think he's entitled to his own opinion, but I think it's a little malformed. He's just reacting.

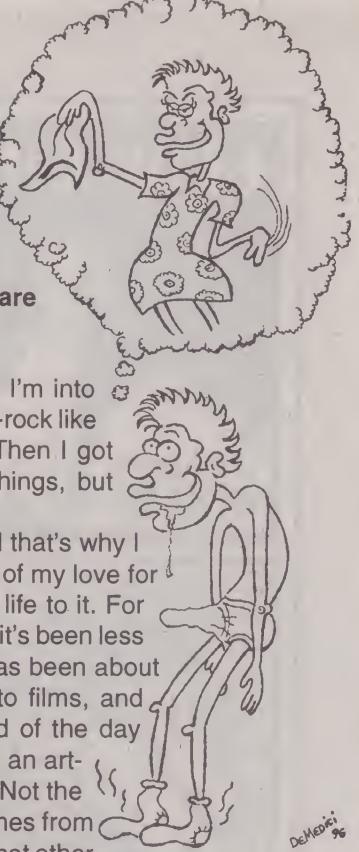
Rl: Do you have anything else to add?

Chris: Please put our P.O. Box so if people decide to write or want to know more about us. It's P.O. Box 460885, San Francisco, CA 94146. And for a last thing, if you're a queer and you know it clap your hands. No, if you're a queer and you know it come out to as many people as you can soon. Cause it makes your life a lot easier in the end.

Dustin: And my anal uncle boiled me a puppy muffin and I drank it with hard-boiled tea.

Rl: Good ending.

Chris: Thanks!





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EXPLORER

New life has been pumped into the New York hardcore scene within the last couple of years. Thanx to zines like Hardware and the resurrected In Effect and bands like 25 Ta Life, I can rest easy knowing that the DIY spirit of New York hardcore will never die, at least no time soon. 25 Ta Life, fronted by Rick Healey, are playing a key role in keepin' things together. Somehow managing to not only put on shows on weekends but also do a label and distro called Back Ta Basics, Rick has managed to churn out some of the most aggressive New York styled hardcore since Agnostic Front. I caught Rick at his home early one morning.

by Kenny Sardina

Give us a little history about the band?

I roadied for Agnostic Front in '92. I've been into hardcore for about 11 years now. In '92 I went on tour with A.F. and the scene in New York - all of the bands were playing in bigger clubs. A lot of the labels had picked up smaller bands. The scene got really violent. A lot of people got out of hardcore, and the newer kids could start up bands, but where would they play? Nobody was playing smaller shows. Hardcore in New York was really screwed up. When I went on tour with A.F., I went around and saw how everyone was together, looking out for each other. People were just having a good time, caring about their scene. When I came back, A.F. was breaking up. I wanted to start a similar band, one that could help out. A.F. always looked out for similar bands. I wanted to bring back the unity, help out new bands, teach kids the roots of the music, the DIY style - take control of the scene. We started in February of '93. We played in May '93 with Madball, Obituary and Fear Factory. Ever since then we've been helping out the newer bands. I do a zine and distro to help push the new bands.

Do you feel you've helped make a difference? Are there smaller clubs for hardcore bands to play now?

Totally. Now, Jimmy and Steve of the Cavity Creeps do shows at the Coney Island High. Everybody respects each other. Nobody fights anymore. There's always benefits going on. There are shows at Tylers, CBGB's, the Wetlands every couple of Sundays... There's a lot of people involved in it again. There's a lot of kids doing fanzines. The scene has been affected. People are just out for a good time again. The whole violence thing had to pass. When we first started in '93, we had to put on our own shows. Maybe 50 kids would come out. Now, 500 or 600 kids come out every weekend. Hardcore has definitely come back. They just needed people to show that they care about the scene again, for people to stand up. For a while, everyone was agreeing that there was violence and these wanabe gangster kids controlling the scene. The scene just had to be taken back.

Here's a relevant question. Is there any tension between members of older hardcore bands that are now in more "evolved" outfits and the newer hardcore bands?

To me it's all the same. I respect all the old bands that played and made it easier for us. As far as newer bands that play softer music, we're cool with that. Everyone has their own message. Everyone plays their own music. For us, it's about respecting. Whether your Krishna, vegan, straight-edge, old school, new school, everyone should be together. That's what we try to do. We treat everyone the same. I'm sure there's some tension between some people who say that some bands are playing a certain type of music to make money. With us it's cool. The thing now in New York is that all the old bands are getting back. Before, when the scene died out, none of these bands were around. Now that hardcore is back again, it's like, "We were around this year. We were doing this." It seems like a lot of the old bands are trying to make money whereas some of the kids now are doing it from the heart. We just toured Europe and stuff. Over there, they worship all the New York bands. There's a lot of hype, but a lot of it is fantasy. I think a lot of the kids just respect the New York bands that have been playing for years and were doing it in the early 80's just for the love of the music. Before, it was about touring and putting out records and rebelling about higher door prices. Putting on this music and having your friends come down and paying 2 or 3 buck to come to the show and just go off. Now you can start a band... then again

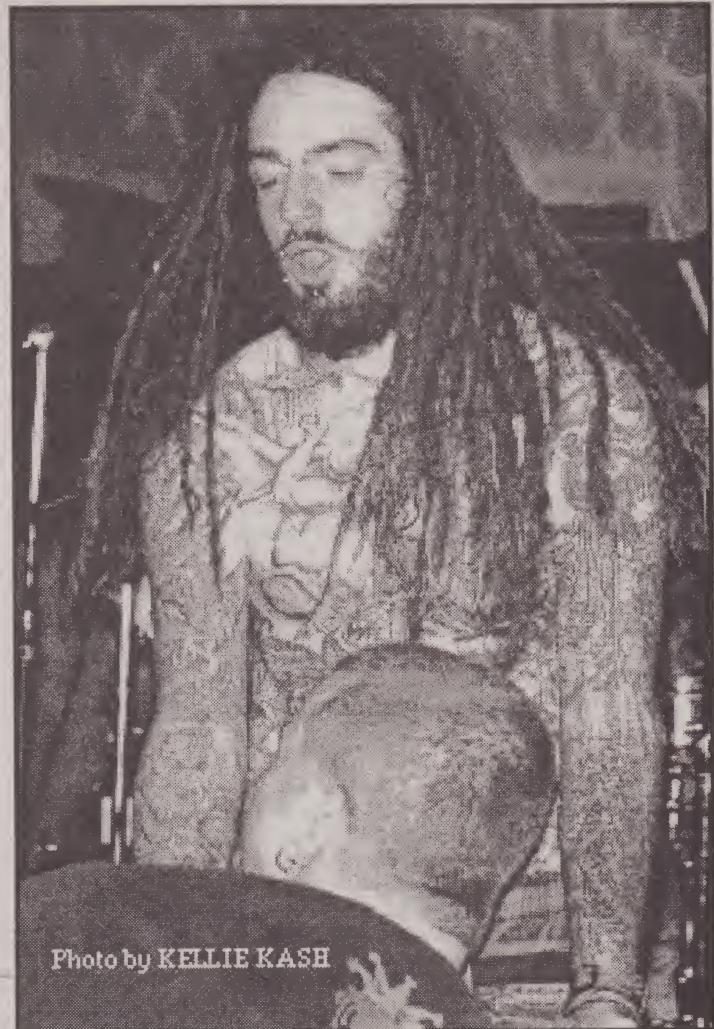


Photo by KELLIE KASH

we're a New York hardcore band, you can get to tour Europe. You can get little contracts. You can get hooked up pretty easily. I think a majority of the people know what's up. They're not just going to respect every band who can back up what they say, who are involved. For us it's not about just one band, it's about everybody. It's not about being on top or number one, it's about looking out for everyone, everyone being equal. We try to bring the whole family unit. (*Conversation goes into Maximum Penalty, Warzone and Raybeez, and various other New York outfits.*) We try to help out so many bands that are touring. Powerhouse just came here. We try to help out so many bands. We brought Cold is Life, Golpe Justo and (*can't make out band*) from Puerto Rico. Powerhouse just came up and did two weeks of shows. I hooked them up with some shows with Murphy's Law and Killing Time, also one show with Madball. We try to help everybody out. I write to a lot of people. People just need to get involved again. When bands like Government Issue, Swiz, Dag Nasty, Slapshot, Wrecking Crew would come, I was just a kid. I want to see that again. For a while nobody wanted to look out for each other. When a band wants to tour, it's cool. I'm down to check them out and help them out. That's what hardcore is about. People live in different places, but they all feel the same about the music and the message.

How do you feel about the financial success of Civ?

I think they're kind of fake. They used the roots of the music just to make money. They used the hardcore scene to get what they can out of it. Once they whatever, they'll be like this other band, "we don't anything to do with the scene." They used a good band like Gorilla Biscuits and put that to shame. It's shit what they're putting out now. We were in Europe and they had "New York Hardcore" on the back of their shirts. It's sad. New York hardcore to me is a family, people who are involved and help each other. They do not help out from what I can see. I'm there every week, and I never see these people even come down to support the shows.

It's been a while since the CD on We Bite, what does the lineup look

like today?

Since the EP, the same line up. Harry (drums), Warren (bass), Fred (guitar) and Beto (lead guitar).

Talk a little about your label/distro, Back Ta Basics. What have you put out? What are you working on?

The first release was the "25 Ta Life Demo '93" 7". I put out the Krutch around it. We've been playing out for about three years now and, we met a lot of kids who maybe didn't have the money. I'm 26 now and I was in an accident and got a little money, so I wanted to do something for the scene. I wanted to help put out my friend's records. I put out the Shutdown/Indecision split 7", two straight-edge bands from Brooklyn. I put out the Fat Nut's 7", fast raw hardcore like Negative Approach, early AF. I have a side band called Comin Correct and am working to put out a split 7" with a my friends in Dirlnap. I'm putting out a Hoods 7" which is like brutal hardcore like Chain of Strength and Breakdown from California. I'm putting out a full length 141 CD, a four song Comin Correct 7", Out of Spite 7" from Florida... I want to help out bands from other parts too, like Revelation days. I trade a lot of stuff. It's about spreading the message, not making the profit. Everything costs money but if I can trade something, I rather trade. I do a distro also, mostly at shows. I carry a lot of demos, about a 100 different CD's, about 30 magazines, about 400 7's, some LP's... I try to get whatever I can, mainly newer CD's.

Can people write you for a catalog?

I usually send them like a big 16 page list that I have with flyers for upcoming shows or shows that just went down along with mailorder prices. I have a mail list of about 200 kids who always write every month or so to order stuff. I also carry stuff from Detroit, Connecticut and European stuff. They can write me.

Tell me about your zine.

I've always been busy before working construction. I worked in a machine shop for four years. I always wanted to do a zine. I went to shows every weekend. I was in an accident. 25 TA Life started. There was one zine left in the City getting the info out. I was getting a lot of mail and I wanted to start a zine. Kids are writing me letters "Rick, what's going with this band." I would write all these letters letting kids know what's going on. I'm thinking. I'm just going to do a zine so when all the kids write I can just send them the zine and they can have all the info. It was to help the scene out. I was writing to kids all over Europe and Japan. Then all these other kids would send us demos. I try to put out records for the newer bands DIY style. Let kids know you can do it yourself. You don't need to have a big label before you can do something. To me, those labels only hurt the scene. When this whole music started, it was like rebelling against all that stuff. Now people want to mix all that together. It's not going to mix. For example, a band like Sheer Terror, who I've been supporting for years, signed to MCA. Now, they're breaking up because the record didn't do anything. Before that, a band like Sheer Terror was going strong. Labels only destroy bands like that. They're not going to sell enough units. They don't care about a band's message or how sincere they are to the scene. You can be disrespecting women and influencing all these little kids, but they don't care. Hardcore is a music that has a strong message about caring about each other.

I can kind of understand how somebody would want to make a living off a band.

I do a big distro and a lot of people are like "do you think it's right?" There's nothing wrong with making money. When I put on a show, I got to rent the hall. When I go to make flyers it's not like I go "give me 1000 flyers" and they give it to me for free. Everything costs money. I think if you bust your ass and you're really working for it and you can make a little money, there's nothing wrong with that, as long as you're making it the honest way.

Explain what happened with your old label We Bite Records and what will happen with the band now?

We did the 7" with [couldn't make it out] in Germany. Then We Bite got a hold of it and they wanted to put out the record for us. We did that. It was a one off deal. We had a lot of offers. We talked to Energy, Another Planet, Roadrunner... Like again, we are a hardcore band. We didn't want to be committed to this big label for these records. They want to own your band pretty much. We weren't down with that. At first they wanted to put out three records. We were like "we're a hardcore band, we're not into signing big contracts." Bands like Biohazard, Madball and Sick of it All hyped us up over in Europe, so we were getting a lot of mail. We wanted to tour Europe. To

tour there you need to have an EP out or a label supporting you. We Bite was down to do that. We did that. We're over there and we were talking and they had sold 15,000 copies the first month "Keepin' it Real" was out. That's great for a hardcore band. We were talking with them about doing a full length. As more time went by, I had problems getting the CD's to distribute over here. All the kids that supported us had trouble finding the album. It was easier to get it in Europe than it was getting it here. That was a big problem. Before we signed with them, I hadn't thought about how hard it would be to get the CD here. I was calling them up going "I want to get some CD's to distribute over here, I do a big distribution." They were like "we want to get it into stores." To me these stores are selling CD's for 15 or 16 dollars. I can sell it for 8 or 9 bucks. They wanted to get it into the bigger stores. They don't even care about the kids getting it. They want the stores to get it so they can charge more money. We had problems like that. I wasn't down with that. They put out rap and industrial. I don't have anything against this music, but we want to be on a label that's concentrating on the hardcore scene to keep the scene stronger, so when new bands start, their music can be released easier. We talked to Victory, and I'm going to fly out there soon and talk to them. It seems like me and Tony hit it off. He carries the stuff I release and I carry all the Victory stuff. We have similar ideas of how a record should be released and how it should be distributed.

Do you have enough material for a full length?

We're playing our last shows now, and then we're taking off for three months. We have 4 new songs now and a bunch that we're working on. A full length should be out in November with maybe 14 tracks. It'll be called "Strength Through Unity - The Spirit Remains." We are already talking about where we are going to record.

Obviously the band doesn't pay the bills for all of you, where does the rent and light money come from?

Harry works as a librarian, Beto works on Wall Street, Warren works at a warehouse and Fred is a masseuse. I was in a really bad car accident about a year and a half ago and collected some money. Some guy ran a red light and smashed into my truck. I was laid up for a while. I was on disability. But I'm going back to work construction next Tuesday. 25 Ta Life is going to stop playing so we are going to work now on new material. Before I managed a band, I put on shows every weekend, I do the distro, I run the label and do the fanzine. That's pretty much my whole life.

Any last words, Rick?

With 25 Ta Life, we always give thanx to the straight-edge kids. Nobody in 25 Ta Life is straight-edge. I've been through hard times with drugs and alcohol. I'm 26 years old now. With America today, and all the drugs that have been pushed into this country, it's cool that people can remain straight and find something alternative to all the gangs and drugs. That's why we always respect those kids. We always try to push the unity thing, regardless. We are all different. We all have our different opinions. To unite the scene you have to learn to respect each other. That's hardcore, not everyone can be the same. We'd like to thank anybody who wrote a letter, ordered a shirt or came to check us out, all the bands who lent us equipment and everybody who took the time to care. Stay true and support all the DIY labels.

Back Ta Basics records, zines & distro.	
BTB #1 records first release: 1993 demo on 7" vinyl:	BTB #6 NJ Hardcore Split 7" with Second to None & E-Town Concrete OUT LATE MAY
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BTB #3 PA Hardcore split 7" with: Shutdown & Indecision OUT NOW	BTB #8 4 new songs on 7" Comin Correct (features Rick Ta Life vocals & Krutch) OUT LATE JUNE
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NEUROSIS



I've been following Neurosis ever since their debut LP on the very shady Alchemy Records a bunch of years back. It was quite an opportunity to interview a band which at one point meant so much to me. Neurosis, to some degree, helped invent a peculiar type of anguish filled hardcore that would inspire dozens of bands to follow. I'm not sure if the band would be comfortable with the term "hardcore" to describe their music now, but it can't be argued that Neurosis means and meant a lot to many people. It was quite difficult to arrange this interview over the phone, since Neurosis was on the road in Europe. After several failed attempts to arrange a phone interview, I was caught by surprise on Memorial Day by their tour manager. Needless to say, I wasn't as prepared as I should have been. What follows is the interview I conducted with Scott Kelly shortly after they played the Dynamo Festival.

by Kenny Sardina

Tell me about the Dynamo Festival. What is it? Who played in it?

WHAT IT WAS IS WE PLAYED ON A FRIDAY NIGHT AND THE ACTUAL FESTIVAL WAS ON SATURDAY AND SUNDAY NIGHT. WE PLAYED ON THE CAMPGROUND WITH ABOUT 15 OTHER BANDS ON FRIDAY NIGHT. THE HEADLINING BAND ON SATURDAY WAS VENOM AND THE HEADLINING BAND ON SUNDAY WAS SLAYER. IT WAS CRAZY. WE PLAYED TO ABOUT 10,000 PEOPLE. IT'S BASICALLY A METALFEST. PITCH SHIFTER PLAYED, A BUNCH OF DEATHMETAL BANDS... THERE MUST HAVE BEEN MAYBE 70 OR 80 THOUSAND PEOPLE THERE. IT WAS IN A TENT. EVERYONE WAS GETTING ALONG. THERE WAS A LOT OF PEOPLE PASSED OUT AND PUKING. IT WAS PRETTY AMAZING.

Now, are you're touring on your own?

WE'RE TOURING WITH THE UNSANE FROM NEW YORK AND WE'RE DOING ABOUT 3 OR 4 WEEKS OF GIGS WITH THIS BAND FROM AUSTRIA CALLED FETISH 69.

I interviewed Grinch for the last issue and they had nothing but good things to say about you guys, would you say there is a great deal of camaraderie between Oakland hardcore bands?

WELL, THERE'S DEFINITELY A REALLY GOOD FAMILY. EVERYBODY KIND OF WATCHES OUT FOR EACH OTHER AND SUPPORTS EACH OTHER. I DON'T KNOW ABOUT "OAKLAND HARDCORE". I'M NOT SURE IF YOU CAN CALL GRINCH HARDCORE OR US. IT'S ALL KIND OF COMING OUT OF THE SAME THINGS WHICH STARTED BACK WITH BANDS LIKE FANG AND CRUCIFIX IN THE EARLY EIGHTIES. ...A LOT OF GOOD EXTREME, HEAVY BANDS - SOME MORE LIKE THRASH BANDS.

What ever became of Alchemy?

GOOD QUESTION. BASICALLY THE GUY WHO STARTED IT, VICTOR, JUST DISAPPEARED WITH ALL THE MONEY AND EVERYTHING. I GUESS HE'S BEEN SPOTTED DOWN IN L.A. I HAVEN'T SEEN HIM FOR 8 OR 9 YEARS. IT WAS REALLY WEIRD. HE HAD SUCH A GOOD LABEL. HE PUT OUT OUR FIRST ALBUM, THE FIRST MELVIN'S ALBUM. HE HAD A POISON IDEA RECORD, RKL... IT ENDED UP THAT SOUTHERN STUDIOS WHO WAS MANUFACTURING AND DISTRIBUTING THE RECORDS ENDED UP PAYING ALL THE BANDS THE MONEY THEY

WERE OWED EVEN THOUGH IT WASN'T THEIR FAULT. THEY HAD ALREADY PAID HIM THE MONEY. ABOUT THREE OR FOUR YEARS AGO WE WENT OUT TO TALK TO SOUTHERN STUDIOS TO GET THE ORIGINALS BACK SO WE COULD RERELEASE THE "PAIN OF MIND". WE TOLD HIM THE STORY. WHEN WE ENDED UP GETTING BACK FROM TOUR, THERE WAS A CHECK IN OUR MAILBOX. THE GUY WAS PRETTY AMAZING. IT WAS A COOL WAY TO DEAL WITH IT. HE DID THE SAME WITH POISON IDEA AND THE MELVINS.

How have you as individuals changed other than physically over the ten years? Do you still have some of the same ideas about government and such? Do you feel you're more optimistic about things?

WE STARTED PRETTY CONSCIOUS, KEEPING POLITICS OUT OF IT EVEN THOUGH WE WERE KIND OF YOUNG. WE QUICKLY REALIZED WE WERE MORE OF A SPIRITUAL THING. WE STARTED CREATING SOME SORT OF ENTITY WITHIN OUR OWN CIRCLE OF VISION. IT'S HARD TO EXPLAIN. WE REALLY GAINED A LOT OF WISDOM FROM JUST PLAYING AND TOURING. IT'S BEEN A CONSTANT EVOLUTION. WE'RE STILL TIED TO THE SAME THING WHEN WE ORIGINATED THE BAND WHICH WAS TO CREATE WHATEVER WE WANTED TO AND TO BE ABLE TO EXPERIMENT AND LEARN MORE ABOUT OUR MUSIC AND LIFE - SOMETHING FOR US TO DO TO FILL A VOID. WE'VE DONE THAT.

I know John Yates designed many of your covers, have you continued working with him? From the credits, I notice the band was involved with the artwork of this release.

WE DID ALL OF IT ON THIS ONE. JOHN DID EVERYTHING EXCEPT FOR THE INITIAL LAYOUT OF "PAIN OF MIND" WHICH WAS KIND OF SHITTY. FROM "ABERRATION" ON, HE DID EVERYTHING FOR US. HE WORKS AT ALTERNATIVE TENTACLES, SO WHEN WE GOT ON AT HE NATURALLY DID IT THERE. THE ONLY REASON HE DIDN'T DO THE LAST ONE IS BECAUSE WE FINALLY LEARNED TO DO IT FOR OURSELVES. WE FELT COMFORTABLE WITH IT. HE'S A GOOD FRIEND. I HOPE WE WILL WORK WITH HIM IN THE FUTURE. EITHER WAY, HOWEVER IT GOES, I'M SURE OUR RELATIONSHIP WITH HIM WILL ALWAYS BE GOOD.

When opting to leave Alternative Tentacles for Relapse, what kind of things did you take into mind? What kind of stuff are you now able to do that you weren't able to do before?

BOTTOM LINE IS THAT WE NEEDED PROMOTION NOT BECAUSE WE NEEDED COMMERCIAL SUCCESS - TO US IT WAS NOT EVEN AN OPTION... COMMERCIAL SUCCESS WOULD ONLY WEAKEN WHAT WE ARE DOING. AT THE SAME POINT, WE NEED TO BE ABLE TO SURVIVE. WE'VE HAD SOME PROBLEMS WITH ALTERNATIVE TENTACLES IN EUROPE WHICH IS KIND OF A SEPARATE GROUP FROM AT US. WE WERE KICKED OFF THE LABEL OUT THERE, SO WE ENDED UP SIGNING A EUROPEAN DEAL FIRST AND THEN AFTER WE TALKED ABOUT IT WITH PEOPLE AT AT, WE THOUGHT IT WAS BETTER FOR US TO GO ON, SO WE DID. EVERYTHING IS STILL COOL WITH US AND THE PEOPLE AT AT IN THE US BUT THINGS BETWEEN US AND AT UK, IS PRETTY SHITTY. RELAPSE WAS TOTALLY THERE. THEY PRETTY MUCH SHOWED TO US FROM THE BEGINNING THAT THEY WERE REALLY OPEN Minded BY RELEASING THE TRIBES OF NEUROT CD. WE WENT THERE AND REALLY LIKED HOW THE GUYS WORKED THERE AND HOW THEY DID THEIR WORK. THOSE GUYS ARE THERE FOR HOURS AT A TIME. THEY WORK REALLY HARD FOR THEIR BANDS. THAT'S ALL WE ARE LOOKING FOR, HONESTY AND HARD WORK. THAT'S WHAT WE DO AND WHAT WE EXPECT IN RETURN. IF WE DON'T GET IT, WE ARE UNHAPPY. WE ARE ON A DIFFERENT LABEL IN EUROPE. WE ARE ON A SUBDIVISION OF A LABEL CALLED PLAY IT AGAIN SAM. IT'S CALLED IRON CITY RECORDS. IT'S RUN OUT OF BELGIUM. THE GUY WHO SIGNED US IS THE GUY WHO PLAYED IN EINSTERZENDE NEUBAUTEN FOR 15 OR 16 YEARS. THEY'RE LIKE A BIG INDEPENDENT. THEY DO A LOT OF DIFFERENT TYPES OF STUFF. THE ONLY BAND THAT IS COMPARABLE TO US IS VOIVOD. THEY DO THINGS THEIR OWN WAY. THEY FIGHT.

With an abundance of material behind you, which albums are you drawing your songs for your live set from? It's been a long time, but do you still do some of the manic ragers from "Pain of Mind"?

NO, WE HAVEN'T DONE TRACKS OFF OF "PAIN OF MIND" FOR YEARS. WHEN "PAIN OF MIND" CAME OUT WE WEREN'T PLAYING

HALF THOSE SONGS. WE ALWAYS PLAYED OUR NEWER STUFF. IT'S BEEN 80% STUFF OFF OF "THROUGH SILVER IN BLOOD", A COUPLE OF SONGS OFF OF "ENEMY OF THE SUN" AND OCCASIONALLY A SONG OFF OF "SOULS AT ZERO". MAINLY WITH US, SOME SONGS NEVER WORK LIVE, LIKE "LEXICON". SOME OTHER SONGS BURN OUT QUICKER. OUR MAIN THING IS, ONCE YOU DO A SONG A COUPLE OF HUNDRED TIMES, MOST SONGS...

I wouldn't exactly say Neurosis has become a household name. At the point of popularity you're at now, are you happy?

WE ARE NEVER SATISFIED. IT'S ALWAYS BEEN A SLOW CLIMB FOR US. WE HAVE NO DOUBT IT'LL CONTINUE BEING THAT WAY. TO US, WE ARE DOING THIS BECAUSE BASICALLY WE HAVE TO: WE REALIZED WHEN WE STARTED DOING THIS THING. WE STARTED TO CREATE SOMETHING AWESOME. WE CREATED IT, AND IT WAS ALIVE ON ITS OWN. NOW WE SERVE IT. IT'S SOMETHING YOU CAN'T WALK AWAY FROM. IT'S THERE AND IT'S BREATHING.

Plus you're not qualified to do anything else.

YEAH, THAT'S THE OTHER THING. BECAUSE WE SPENT SO MUCH TIME DOING THIS THAT WE FORGOT TO DO EVERYTHING ELSE.

I remember hearing you guys had someone in the band who just did visuals. Is that true? How important are the visuals for you?

YEAH, THERE IS A PERSON WHO DOES VISUALS. VISUALS ARE VERY IMPORTANT TO US. THE THING WE ARE TRYING TO EXPRESS IS THAT WE PASSED WORDS AND EVEN SOUND. WE'RE TRYING TO COMMUNICATE IN EVERY WAY POSSIBLE,

What can someone expect when going to one of your shows without giving too much away?

I THINK THEY CAN EXPECT TO NOT FORGET. THAT'S ABOUT ALL I CAN SAY.

Explain what exactly is Tribes of Neurot? Whose in it? Is this something that will continue or was it just a one time thing?

IT'S ALL OF US PLUS FRIENDS OF OURS AND SPECIALTIES OR WHATEVER. IT'S KIND OF

LIKE A GORILLA RECORDING OPERATION. IT CAN COME FROM ANYWHERE. WE CREATED THAT AS AN OVERALL HEADACHE FOR ANYTHING WE DO OUTSIDE OF THE POLITICAL PROCESS. WE ARE TRYING TO BRANCH IT TO DO SOME SHORT FILMS... IT ALL TAKES TIME AND MONEY. AT THIS POINT, WE PUT OUT THE FIRST CD AND A DOUBLE 7". IT'S KIND OF LIKE A NOISE COLLAGE SOUNDSCAPE STUFF THAT WE TAPE LIVE OR WE CREATE AT HOME. IT'S A LOT OF RECORDINGS OF STRANGE SOUNDS THAT WE HEAR. WE'LL DEFINITELY CONTINUE.

I noticed you mentioned films. What do you mean? Has someone approached you?

NO, WE'VE NEVER BEEN APPROACHED BY ANYBODY TO DO ANYTHING. WE WORK ON OUR OWN. IF SOMEBODY CAME ALONG AND WE COULD WORK WITH THEM AND WE HAD SOME SORT OF COLLECTED VISION, WE WOULD BE INTO DOING IT. OUR VISION IS VERY STRONG. WE ARE WORKING ON A MUSICAL PROJECT WITH THIS GUY FROM AUSTIN, TEXAS CALLED SCOTT AYRES. HE WAS THE MASTER MIND BEHIND THE PAIN TEENS. WE JUST RECORDED A BUNCH OF STUFF, SOME RIFFS AND DRUMS, AND WE'RE SENDING IT TO HIM. HE'S DOING WHATEVER HE WANTS TO IT AND THEN HE'S SENDING IT BACK TO US AND WE'RE DOING WHATEVER WE WANT TO IT AND SO FORTH. IT'S HARD TO FIND PEOPLE WE FEEL WE ARE IN ALIGNMENT WITH. YOU CAN FIND SIMILARITIES, BUT WHEN IT COMES DOWN TO IT, YOUR APPROACH IS TOTALLY DIFFERENT.

How do you feel about the information age? Has enhanced communication and the shrinking "distance" between countries and states helped you in any way?

YEAH, IT HAS. IT'S COMMON PLACE I SUPPOSE TO RUN INTO PEOPLE WHO SAY "I SAW SOMETHING ON THE INTERNET." I THOUGHT I'D COME AND CHECK IT OUT." COMMUNICATION IS THE MAIN THING. THAT'S WHAT WE ARE TRYING TO DO, TO COMMUNICATE. HOWEVER, IF PEOPLE CAN COMMUNICATE BETTER, IT IS BETTER FOR EVERYONE. THAT'S THE MAIN FUCKIN' PROBLEM. PEOPLE CAN'T COMMUNICATE, DON'T WANT AND DON'T KNOW HOW.

Now that you're more established, you're in a position to help other

bands and the punk community? I know you guys have done benefit CD's for AK Press for example? What other things have you done or would like to do?

WE'D LIKE TO NETWORK MORE WITH ARTISTS IN OUR AREA SO WE CAN CREATE REALLY AWESOME THINGS IN THE FUTURE. I'D LIKE TO TAKE PART IN BRINGING MORE PEOPLE TOGETHER. I KNOW A LOT OF PEOPLE WHO ARE WORKING ON THE SAME IDEA WHICH IS AN UNSET IDEA WHICH CAN'T BE EXPRESSED WITH WORDS, IT'S AN EMOTION... I THINK WHEN YOU LOCALIZE STUFF IT'S ALWAYS GOOD BECAUSE YOU GET A VIBE FROM THAT AREA AND YOU CONDENSE IT AND IT MAKES IT STRONGER.

Being a six piece I believe can be a problem at times. Name some scenarios where you'd wish sometimes there were only two of you.

I'VE NEVER WISHED FOR TWO BUT SOMETIMES I'VE WISHED FOR THREE. THE FIRST ONE IS ALWAYS SPACE IN THE VAN OR SPACE ON STAGE. ALSO WHEN IT COMES TO CHOPPING TIME AND MONEY. AT THE SAME TIME, IT'S BETTER BEING SIX. IN REALITY, WHEN WE TRAVEL, WE ARE TEN: ROADIE, SOUND PERSON, MERCHANDISE PERSON, THIS AND THAT.

Does the band continue still pressing vinyl? Artwork I always thought carried over much better with this medium.

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Why haven't you ever come to South Florida? Do you know if you will?

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LOVE LIKE BLOOD

While attending one of the most famous German festivals for gothic music, the Leipzig Gotik-Festival in former Eastern Germany, I found out that the gig LOVE LIKE BLOOD had been cancelled. I talked to many people who were really disappointed, 'cause they had travelled here only to see this band and everybody told me something different about the fate of the band. So, I decided to do what I had been thinking about since I first heard their stuff at a friend's place: an interview.

LOVE LIKE BLOOD was founded in 1988 and has always tried to create albums in line with their continuous self-development. After releasing some melodious, "tragic" black stuff, it's not amazing that their latest album, EXPOSURE (Sep. 1995) took a much harder turn, because new musical influences had appeared and found their way into the songs. However, I will be careful to draw parallels to other bands here, as you will surely understand later on in the interview - Yorck, who answered my questions can tell you better than I about the roots and the main influences of LOVE LIKE BLOOD, furthermore he doesn't exactly treat journalists drawing quick conclusions with kid gloves...

(by Sigrun Shober)

Many gothic bands try desperately to give themselves a mystic touch, thus hoping to improve their image. According to the rumors going around, you guys, however, don't have to do a big job here - nobody really seems to know, whether or not you are still existing at all??!! Tell me, Yorck, is LOVE LIKE BLOOD looking for a new drummer, do you two plan to continue as a duo, do you think about guest musicians? What will your following albums look like?

Yeah, LOVE LIKE BLOOD still exists - and there is also a plan to have a little line-up change. I think we're gonna invite two guitarists from the Netherlands to play with us for a bit. They really have an interesting sound, actually sort of like our own sound. Yet, they will definitely bring something new to it.

The release of a Maxi or two will probably give an impression of the whole thing, but I can't say anything definite at the moment.

What meaning does your latest album EXPOSURE have in reference to your personal musical development? I've often experienced that musicians go into a state of euphoria after having just finished an album. They are deeply convinced that they've never done anything better. (Well, to be a bit provocative: We all know that this is the view they have to take for mere promotional reasons - or not?) How did you feel after EXPOSURE was complete?

There was complete satisfaction when we saw the result, since there were many hours of hard work and a lot of money put into the album to achieve best possible quality. Many people haven't even been able to realize the wide range of elements joining the main sound, elements that originally couldn't be found there: we built up a contrast between parts full of rage and anger and parts of slower, dragged rhythms. Somehow, we didn't really notice that EXPOSURE had gradually become an album that lacks the typical melancholic fantasies, but deals with the things that take place in our real life. We assimilated these experiences in our music in a slight way.

By the way, some musicians really mean it when they tell you that their latest stuff is the best ever created, believe me. 'Cause there are many of them who always do their best to move forwards, to improve their skills and to come as close to perfection as possible and to be just more interesting and versatile than others. Within the first 10 years of a band's existence this is always possible. Yet in the following years it is inevitable that some songs remind you of a previous one so that new songs no longer put the old stuff in the shade. But, I agree with you when you say that there's always satisfaction shortly after the completion of an album - you won't be objective until you can

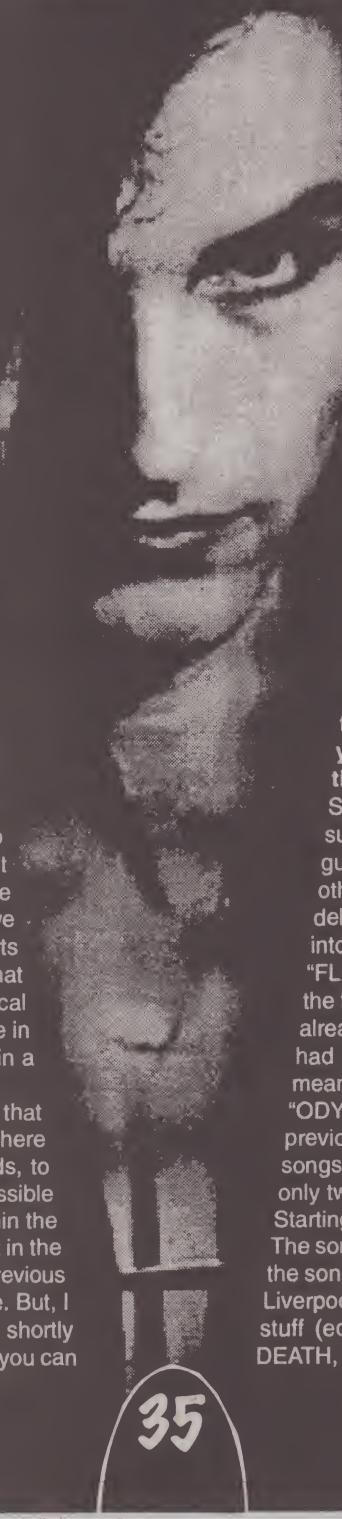
look at it from a distance.

What was the stimulus to turn your back on the partly mysterious and doomy and partly quite dancy sounds? Now your music turned more and more into the metal direction, being heavier and much faster.

I personally prefer complex music. I love albums you have to listen to over and over until you steadily take to all the songs, because they are all different from each other or because the whole album differs strongly from the predecessor. I often find a CD unbearable after two listens, because all the songs on it are either immediately captivating or demanding your attention all the time.

Each of your albums is something individual, and I found it hard to tell what kind of sound is characteristic for all of them. Do you see this the same way? If yes, what do you trace it back to? Is there a link to the quite inconstant line-up during the last years or to certain events in your own life that left footprints on the music?

Sure, all our albums sound different and I suppose that the changes in the casting of the guitar part are to blame. But there were many other ideas for trying to vary things a bit. After the debut of SINISTER DAWN, we put a lot of effort into creating a much clearer sound for the album "FLAGS OF REVOLUTION". When we worked on the following longplayer "IRONY OF FATE" we had already more possibilities and more time; the budget had increased in the meantime so that we by no means wanted to do again a relatively "clean" sound. "ODYSSEE" was the complete continuation of the previous album - maybe we should have left out three songs in those days and separated from our guitarist only two months *after* the coming out of the album ... Starting with "EXPOSURE" was again something new. The songwriting was much better, since we did most of the songs all together. Then there was the change to a Liverpool studio where Pee Wee Coleman mixed our stuff (ed.: producer for PARADISE LOST, NAPALM DEATH, GOREFEST etc.). This time none of us felt like



doing slow and soft songs, we all thought that many keyboard parts and female background choir would add nothing to this album. Only after we came to this conclusion we could really concentrate on working on this album with only four members.

In your thanx list on EXPOSURE you mentioned the ecological organization Greenpeace and one of your songs, LETHAL RADIATION, deals with the problem of nuclear energy - a controversial question fiercely discussed among German politicians and environmentalists at the moment. This lets me assume that you are really into ecological issues. But recently I had the chance to take part in a four day festival in Leipzig where I became witness time and time again of the indifference people had there towards the environment. I mean, dust bins were of no interest, and after just one day, the whole place looked like hell. The general atmosphere was more of having fun and that's it. Don't you sometimes feel like you're talking to a brick wall?

The song "LETHAL RADIATION" e.g. is no request to action, nor is it an appeal to politicians - it's a story with a simple statement "We need another termination - let's stop the lethal radiation". It's a statement without a sender or a receiver, because it is written and shouted out by the protagonist of the text and addressed to those affected by it. By embellishing the message with fictive stories (as in "SIBERIAN PANDEMONIUM") or using texts with drama elements as in songs like "JOHANNESBURG" and "TRAGIC VAUDEVILLE" the whole thing won't get a superior, holier than thou touch. The listener isn't forced to identify with our opinion, there's always space for his own interpretation. And it's up to him to read the lyrics, I mean, the more often it happens the better it is for us, since we put quite a bit of emphasis on lyrics and stuff.

As a band, however, we want to do the sort of music we and others enjoy - that's our first priority. We don't keep the faith to be able to turn the whole world upside down, and soon you'll find yourself confronted with the problem you mentioned: music is always a kinda entertainment, it's a "feeling" and thus at concerts and festivals fun comes first. On the other hand there's sensibility and the consciousness for responsibility, but as a band we don't want to function as educators or so, nor do the fans fancy an educational session. You see, we don't consider ourselves teachers or politicians, we are artists who use music to express our feelings and the way we see the world. Now if a song really does have an influence on somebody's consciousness and people become aware of a certain topic due to our lyrics, then this will be the utmost music can really do.

I mean, when someone really wants to change something for the better, he or she should do more than just write lyrics - he should become

a politician or join a group of environmentalists!

I really enjoyed your sound "COLOURS OF PERVERSITY", an allusion to the tasteless and shocking commercial campaign of United Colours of Benetton. How many spots did it take until you finally decided to write a song on how advertising agencies exploit human suffering to shock people and increase the turnover?

It wasn't a certain advertisement that became the stimulus for the song - it was the complete campaign, the whole thing: the bullshit on their advertising posters that had nothing in common with the multinational "Benetton", doing fashy crap like clobbers. Yet the song is about advertising in general; commercials accompany our life each and every day, you can't avoid that crap. Advertising is everywhere and has no limits to obey. Just imagine if other firms followed the example Benetton set. Probably Marlboro would show their brave cowboys in front of burning carcasses of BSE infested cattle or so - nausea all day long...

Even in the early 80s Benetton was complete rubbish, their stuff was too expensive and sucked, but that made it much easier to avoid their shops for protest reasons.

I was glad to see so many people turning their protest into action, people joined up and organized protest marches. They showed that a nation is able to defend itself, indeed. The actions against the oil multinational Shell was another example.

Advertising, however, can be art as well. It can be entertaining, fascinating. The other side of the coin is that advertising is powerful and might have a big influence on us and is thus able to penetrate our subconscious. This alone is reason enough to keep on criticizing certain things, or are we already completely powerless?

Another thing I wanted to ask you about is your cover art work: it's funny, the warm colors and main traits of all your albums harmonize amazingly and it's obvious that the artist spent a lot of time on it. Isn't it sad that a CD cover offers so little space for a difficult artwork compared to what a vinyl version offers? How do you feel about that? Will vinyl become a dinosaur within the stuff you release as well?

I personally like vinyl, unfortunately CD's are much more convenient to handle and this might be the reason why more and more people buy the CD version of new albums which thus contributes to the dying out of vinyl. Maybe CD traders like this development most of all, 'cause there's less theft and when a CD gets scratched they only have to change the plastic cover outside. Almost no trader nowadays still has vinyl on his shelves. If it were up to me to decide these things, I would release vinyl as well, because this could be a financial alternative. But before you have to pulp LP's, 'cause nobody wants them anymore...

Sorry, I should have asked you that before -

who did the artwork for your albums?

Even if there's some similarity between our covers they are almost all created by different artists. ECSTASY; IRONY OF FATE; FLOOD OF LOVE; STORMY VISIONS and ODYSSEE were made by a really versatile talented artist. He soon got an idea of what we like. In many cases we also contributed some stuff to the artwork - the subjects for KISS AND TELL and for the SINISTER DAWN/ECSTASY re-release can be traced back to me. We discovered the subject for EXPOSURE in a photographer's exhibition. When we look for a new cover, we first of all try to find something that matches the music and captures you at the same time.

On your last album you mentioned the band NEW MODEL ARMY and in many reports about how the media often compares your music with that of FIELDS OF THE NEPHILIM or SWEET WILLIAM. Do you still feel strongly influenced by these bands today? And were these bands really that important for your musical development as journalists love to claim?

I have to admit that NEW MODEL ARMY really means something for us, but this is more due to the meeting we had when we plaid together in Rome/Italy. When we started with LOVE LIKE BLOOD I considered bands like NEW MODEL ARMY and FIELDS OF THE NEPHILIM absolutely brilliant. Today, however, they don't influence our music anymore, since FIELDS gave up playing and in addition to that, their last album had that extreme, paralysing PINK FLOYD touch to it. So the only thing we had in common these days was the brand of the devices to produce sound effects.

I often experienced that media is sometimes short-sighted, ignorant and just out of it when it comes to understanding where a band got its inspirations from and what had an important influence on it. I'm under the impression they tried to find the simplest and quickest answers to these questions. They analyzed our albums superficially - if they analyzed them at all. They proved how little they know about the origins of gothic music and how limited their spectrum of knowledge seems to be. Only a minority presumed that there might have been something else before SISTERS OF MERCY... I was really mad about bands like RED LARRY Y.L., 'cause this was the sound that resembled the very meaning of gothic to me and it was an outstanding thing compared to all the soft stuff played at that time. In the 90s, not a damn soul knows them anymore. Most people in this scene still have an idea about band names like BAUHAUS, CHAMELEONS and JOY DIVISION if they are really into it, but in most cases they know the music of these bands only by cover versions of modern bands and the link to the original bands is gone. To give you just an example: Germany's most popular gothic zine ZILLO described our album ODYSSEE as "SISTERS' (OF MERCY) FIRST & LAST & ALWAYS of the 90s" - maybe they wanted to flatter us, but reading stuff like that makes me

presume that some female journalist learned first about bands such as CURE and SISTERS OF MERCY by BRAVO, I'm afraid (ed.: BRAVO = the most popular zine for teens in Germany, also all glossy and obtainable everywhere). I can't think about another explanation for the poor quality of some reviews. The only advice I can give these people is to read this interview, since this is one of a few that ask concrete questions and take into consideration the content of the lyrics as well!

Thanx a lot for the compliments - well, gosh, you put me off my stroke, I'm used to receiving no reaction to what I'm doing here. OK, how would you judge everything LOVE LIKE BLOOD released during the past years in retrospect? Are there any albums you personally like better than others? (Not that you should formulate your personal hit list, but that would save me from adding the discography to the interview... ha, ha)

No doubt, I prefer SINISTER DAWN, our first album which is unique and was written under extremely difficult circumstances. And the remake of the song TRAGIC VAUDEVILLE on "KISS & TELL" is really inspired. I still love to listen to it today. FLAGS OF REVOLUTION was our first longplayer, and we were still gaining experience in choosing the appropriate studio for our sound. ECSTASY was the second try, we had a new guitarist, but we recorded the album in the same studio so the sound was

much better than on the first album. When we did IRONY OF FATE we again changed the guitarist, the studio and the label, too. This proved to be the right decision, 'cause the result was really good. Fascinating as never before, however, we considered ODYSSEE, the following album. We were convinced that this was the perfect sound - FLAGS OF REVOLUTION should have sounded like that! EXPOSURE became another very important album for us - another guitarist, another producer. It's a perfect album, my favorite together with IRONY OF FATE. My favorite maxis are KISS & TELL and FLOOD OF LOVE.

And now the usual look into the future - where is LOVE LIKE BLOOD going? I was told you are working on some new sounds at the moment? When will you again perform live - you haven't had live gigs for quite a while now.

Unfortunately, I can't tell you anything definite, yet, since the songs are only preproduced and might sound completely different in the studio. At the moment only Gunnar and I do the songwriting and we have no idea who will join us when we start recording in the studio. At the end of June we hope to enrich our line-up with two guitarists from the Netherlands.

Well then, let's see what kinda sound these guys will bring!



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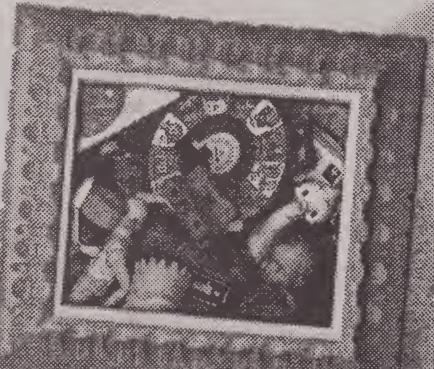
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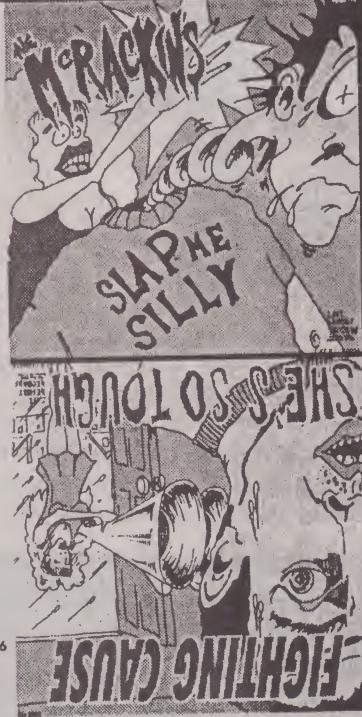
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I originally conducted this interview over the phone about a month back, but due to unforeseen circumstances, mainly my incompetence, it was badly recorded and it almost meant scratching this interview from this issue altogether. I contacted Charlie about a week before this issue saw print and he was very willing to try it again. I thank him for that. I'd also like to thank Gnaethan of S-854 zine and Rick Elrath for the photos.

by Kenny Sardina

PHOTO: S-854 ZINE

I hear there's a tour in the works with Neurosis later this summer. How did that come about? The first date on that is August 9th. It's all over the U.S. and Canada for 8 weeks. It was supposed to be us as openers, Pitch Shifter was second support and Neurosis was the headliner, but Pitch Shifter just dropped off yesterday. We moved up to second support and now we're looking for an opener. The tour starts in three weeks and now a band has to be found that will be available for 8 weeks. For part of the tour it might just be us and Neurosis. I don't know.

Has there been any fairly large bands you've toured with thus far?

Most of the bands we've toured with thus far have been hardcore bands. Some of the bigger ones would probably be Deadguy and 108.

Neurosis is kind of a cult type of band. I wonder if they could fill up larger places.

Most of the venues we're playing are between 500 and 1000 capacity. So, I guess people are expecting fairly large turnouts. Even though Neurosis is kind of an underground band with just "underground following" they've been around for ten years so they have a lot of different followings. Even if they only get 100 or 200 people from each scene, if you're only playing to 3 or 4 scenes at once, that's a lot of people.

Will there be a Miami date?

It'll be at The Attic on Sept. 16. - South Florida kids take note

(We talk about Neurosis wondering what kind of crowd they will draw since you really can't sort them neatly into any one particular genre.)

We are hoping we can get the Neurosis merchandise guy to take care of our stuff and we can have two on stage people which would be ideal. We are trying to make that change over from being a musician to a mugician. The difference being that a mugician just appears, plays and then disappears. They don't have to worry about moving their equipment or anything - the difference between having roadies and not. Musicians actually have to haul gear and set it up. Mugicians just set it up and disappear.

That sure would be great. I'm sure you probably spend more time setting up your equipment than your actual set.

Definitely more. It takes us at least a half an hour on either end to set everything up and then soundcheck is another 30 to 45 minutes. You're talking about between one and half and two hours in setup and breakup time. On this tour, it's going to be a half hour set. If we can get somebody else to help us out with that, that would be very cool. It'll give us more time to practice and warm up. Especially since we were the opening band, it was going to be very cool cuz we were going to have our stuff on stage before the doors even opened. We could just walk out and play. Now, we're going to be rushed on and rushed off. It'll be a pain in the ass.



Many bands do not release vinyl anymore...

I don't see any reason for us not to do it unless for any reason we change labels one day and the label we're on isn't into it. But I imagine if we get on a bigger label that doesn't want to do vinyl, we probably could work something out like Revelation did. The bigger label releases the cassette and CD and the independent label can release the vinyl. If that's what people want to listen to or they want to buy it to collect it or whatever, there's no reason not to do it. If they're buying it, I can't imagine us losing money on that. I've never been a big vinyl collector but that doesn't mean other people aren't.

A lot of people see vinyl as being collectable and CD's as not being collectible, even me. I'm not a huge vinyl collector but I have a lot more appreciation for my vinyl than I do for my CD's.

I've always been a huge Helmet fan. Whenever I see a rare Helmet 7" I'll



pick it up. I don't own a record player but I have a box of seven inchers that I find here and there for bands that I like. I don't really have any idea why because I don't plan on selling any of them or playing any of them. I can pull them out and look at them every once in a while.

Victory is getting kind of huge. Every couple of months I see them sign a new band. Are you overall happy with the amount of time they're putting into each of the bands?

We've had our problems with Victory, but I've never felt neglected as far as them doing things for us. Like with their ads, usually what they do is if it's not an ad for one specific record, then usually what they'll do is place an ad for the five or six newest records. If we're not one of the newest records, I can't bitch that we're not in the ad. That's the way it goes. We have been fortunate to get exposure ourselves. The record came out and we got some press for that, we got the Deadguy tour and we got press for that, and then we landed the Neurosis tour three weeks after that and got some press for that. So Victory has had no choice but to keep up with us. If they drop the ball during the Neurosis tour because they're busy with other things, it would hurt them as much as it would hurt us. In that sense we've been lucky. It would be interesting if we hadn't gotten the Neurosis tour and we were just hanging out at home. I wonder how much press we'd be getting, but at the same time our record has been out for 4 months. I've been pretty happy with it so far. A lot of it is us and our situation. I think Victory has been doing a pretty good job.

There's some instrument shuffling occurring. Explain.

Here's what happened. The lineup that's on the record is me playing drums. Scott is singing, Art is playing bass. Matt is playing guitar and Jeremy is playing guitar. What happened is after the record came out we had some trouble and Jeremy had to leave. Then we looked around for a guitar player and we couldn't find anybody that could do it. There were two or three people that we wanted bad but for one reason or another none of them could do it, and the people that tried out couldn't make it. What ended up happening is that we knew somebody that could play bass pretty well and he was a friend of mine. So Art switched over to play guitar from bass, and we got a new bass player. That's how we did the Deadguy tour with Tyler playing bass and Art playing guitar. Then during the Deadguy tour Tyler decided he's not a loser like us. He has a real life and has things going on at home unlike us who could just take off for months at a time and it doesn't affect us very much... He has a girlfriend and school and all that. He decided he was not going to be able to go on tour with us anymore especially since we had another six week tour after the Deadguy tour and then the Neurosis tour on top of that. He wasn't ready to go out for that long. Understandably, it was his first tour ever and we were saying "We are going to tour seven months



PHOTO: S-854 ZINE

this year. Can you go?" He just couldn't do it. What ended up happening was Art really wanted to get back to playing bass, not that Art was unhappy playing guitar he just prefers bass after doing both. So we said cool. We tried out a bunch of people. Either they weren't the same style, couldn't play the music, personality wise it didn't work out... For whatever reason, we tried out a bunch of people and nobody could do it still. What we're doing now is that we're just playing as a four piece.

Bands like Earth Crisis have very deep held beliefs. Does Bloodlet collectively have any issues that you feel strongly about?

Yes and no. Yes, we all have issues that we feel very strongly about, but no, we don't incorporate that into the scope of the band.

If you had to put together the ultimate Florida hardcore show, which bands would be on the bill?
Floor, Gus, Hot Water Music, Machine if we could bring them back... You know what band I really like that is not around anymore, Pontius Pilate. They're not around anymore, but I really wish they were. Juan Montoya was actually one of the guys we really wanted to play guitar for us for a while. He called, but it was too late to show him and stuff.

Most bands sound much different several years after they form. Bloodlet sound very similar to how you guys sounded during your first two seven inchers. What do you account this to?

We are staying with the same ideas I guess. We're trying to get more complex without losing a groove. We are kind of going through what feels like our natural progression. There's not really any formula

PHOTO: S-854 ZINE



or anything. It's not like we listened to the first two seven inchers and said we really like it we want to continue to sound like this. We just have been growing and changing in different ways. We had a second guitar player and we started working on doing things with two guitars and kind of having 3 or 4 different things going on at once in the music. After that the songs we started writing were more focused and groove oriented as far as having one main riff that we're all jamming on. That's kind of what the newer stuff is sounding like but the arrangement is getting a lot more complex. But now that we have only one guitar player, there are obviously advantages and drawbacks to that. One of the big advantages of it is that it is really focused and because of that, the songs are really driving. There's one thing going on.

Did you have to restructure any of your songs because of the absence of a second guitar?

A few of them. Some of them we're altogether not playing anymore, not right now. We're playing 4 or 5 songs off the record, a couple of songs off "Eclectic" and 3 or 4 new songs on tour. There have been some things we've had to change. Some of it I actually like better without the second guitar. The song "Brainchild" I like better with one guitar player. One of the cool things is that we are so loud now as a 4 piece. It's ridiculous. Matt, our guitar player, is playing through two separate half stacks. It's even louder than playing through a full stack. You have two separate power units and two completely different guitar sounds. It sounds like there are two guitars. Having both of those things cranked up is so loud.

Tell me a little about Blood Nation.

We've been friends with the guys in Damnation ever since they were in World's Collide a long time ago. I had known them for a while and we were on tour and were hanging out with the guys in Damnation in DC. Ken has a studio in his basement. We were there for three days and we had always talked about doing something together but because of our schedule, it never worked out. Us, Damnation and Walleye were all sitting around together and we decided we were going to do a sideproject with Damnation called Bloodnation and we were going to do something with Walleye called Wallet. A couple of days later we just went down to Ken's studio and we kind of had this criteria that everybody should bring a riff in and Mike and Scott would bring some lyrics in. We would do a song. What ended up happening is that we came up with our artistic credo as Bloodnation that all the songs have to be written and recorded within 24 hours. We wrote a song and it ended up coming out on this comp on this real small label out of DC with bands like Frodus, Tuscadero and some other bands. We really want to get together and do a whole EP and we just need to have time to coordinate everyone's schedule. I want to do it again.

Are there any types of bands you rather not play with or ones you prefer to play with?

What I really want is... I think we're

BLOODEATER



PHOTO: RICK ELBATH

pretty established in the hardcore scene. I think the hardcore kids are going to be especially if we're on Victory. I don't really feel the need to go out with a bunch of other hardcore bands that are going to attract hardcore kids to us. Regardless of whether we go through town with a bigger hardcore band, most of those kids are going to come see us. What I really want to do is work on expanding the people that know about us, like metal people and stuff like that. I think that's the obvious choice for us right now after hardcore to get into metal and try to get some metal people out to our shows and stuff like that. I don't think we'd make it in the deathmetal scene per say. To get into a more metallly kind of feel as far as getting people to come see us and stuff like that... I think if we could do one or two big U.S. hardcore tours every year and one or two big metal tours every year, that would be great. I think it would be really cool if those people would come to the same shows but I don't think they will.

PHOTO: S-854 ZINE



Hey, it's not like we asked these kids to write us letters letting us know that we rule ...

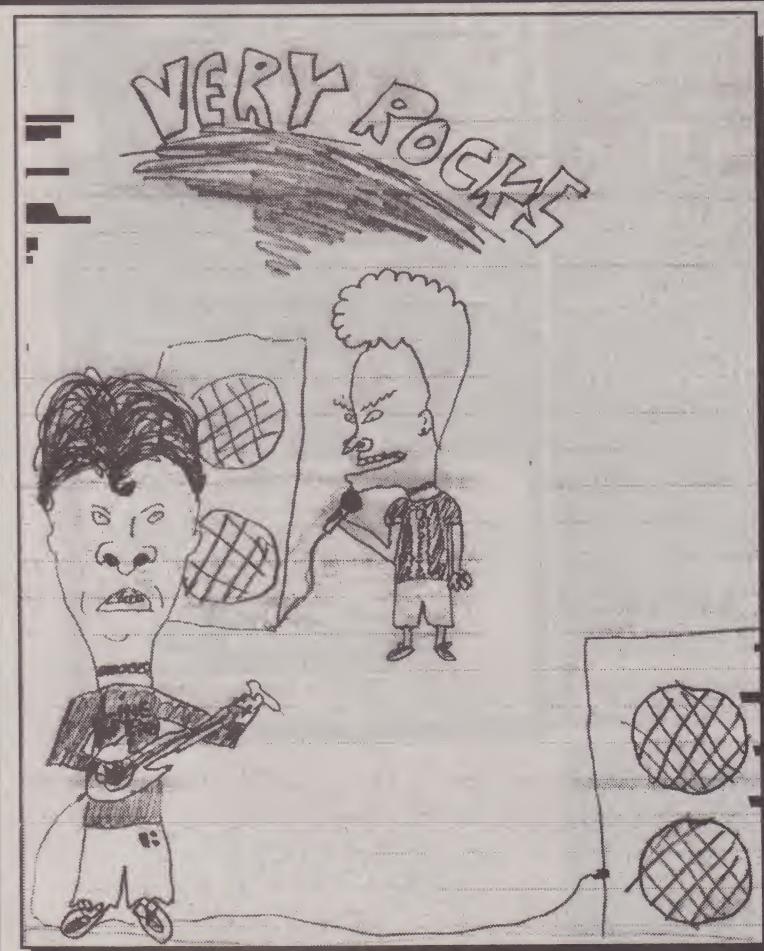


Figure 1: a personally drawn picture from another satisfied customer expressing their joy with VERY's quality service. Those damn crazy kids nowadays...

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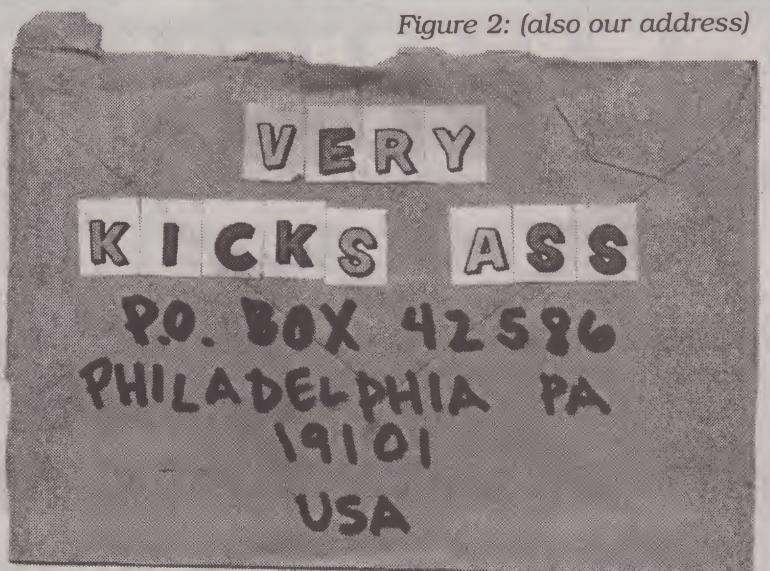
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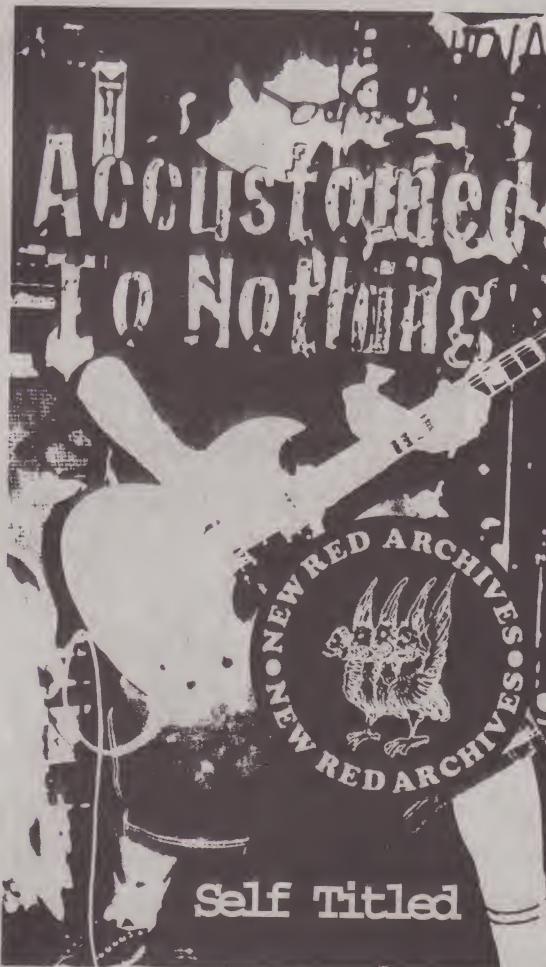
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Figure 2: (also our address)



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MEGA SMEGMA

by Kenny Sardina

Being that most people outside of Florida are not familiar with you, describe your music using no adjectives.

Lumpy: Variety. Shit.

Eric: A Series of sounds varying in pitch, rhythm and Timbre.

Jack: Butt.

In a lot of ways, I'd compare you guys not musically but lyrically to the Meatmen. Do you think this is a fair comparison?

Jack: Yes, we are very similar, but different.

Lumpy: I think Tesco Vee can kick Dave Mustaine's ass in a game of Horse Shoes.

Are the lyrics available for the CD?

Eric: Why would the C.D. need lyrics.

Jack: No, Lumpy sings clearly.

Lumpy: Typing lyrics is too much work.

What kind of musical background do you guys have?

Eric: An irrelevant one.

Jack: I played in a metal band once.

Lumpy: Fisher Price Piano.

How did Mega Smegma come about?

Jack: It started at a bad high school party.

Lumpy: It was a high school battle of the bands, we got 3rd place out of 3 bands. But we are the only band of the three that still exist.

Has the Tampa scene been supportive of the band?

Eric: The Tampa scene is not supportive of anything.

Lumpy: There are many old people in the Tampa Bay area that aren't into metal.

Jack: Yes, by a few who understand. No, by early 80's rock clubs.

Is the grotesquely obese man on the CD cover a bandmember and if so are all the members as attractive?

Eric: No, but we are as attractive.

Have you gotten any shit for your t-shirts or for the lyrical content of your songs?

Eric: People usually give us ten dollars for shirts, and no one has ever wanted our lyrics.

Jack: Yes, kids have been suspended from school for our shirts, and we have been denied some radio airplay.

Lumpy: My mom doesn't like it.

I noticed you self released this on your own label, Slippery Records. Has it been difficult getting the

CD into stores? Have you released anything else? Do you have plans to release other stuff, maybe with other bands?

Jack: Record stores accept the CD's. We have five cassettes before this CD. "Lovedrips", "Spooge", "Six Cheeked Butt Monster", "What the Hell?", and "Grandpa's Lap". Another Smeg CD should be available soon, and maybe a 7" with another band.

Lumpy: It's extremely difficult to run your own label, cause we don't know what the hell we're doing.

Do you have a hard time with people taking you seriously since you don't deal with the most serious of topics?

Eric: No, we never had a problem with people taking us seriously.

Jack: Yes, most of the population does not understand.

Lumpy: I think I'm gay.

What are your favorite Florida bands?

Jack: Blak Scrog (broke up), Gardy-Loo!, Deloris Telescope.

Eric: Us.

Lumpy: Gossamer (they don't exist anymore), Lame, Tim Fitts, Syrup and Load.

Have you ever masturbated while watching a talk show, like Jerry Springer for example?

Eric: No.

Lumpy: Yes, quite often. Especially Ricki Lake. Although she is annoyingly biased, her full figured beauty fills me with sexual desire.

Hypothetically, in time of need would you rather screw a sheep or a cow?

Eric: A sheep. Nothing hypothetical about it.

Jack: Sheep.

Lumpy: A cow.

What's grosser than gross?

Eric: That depends on the grossness of gross.

Jack: My left nostril.

Lumpy: Having sex in Jack's left nostril.

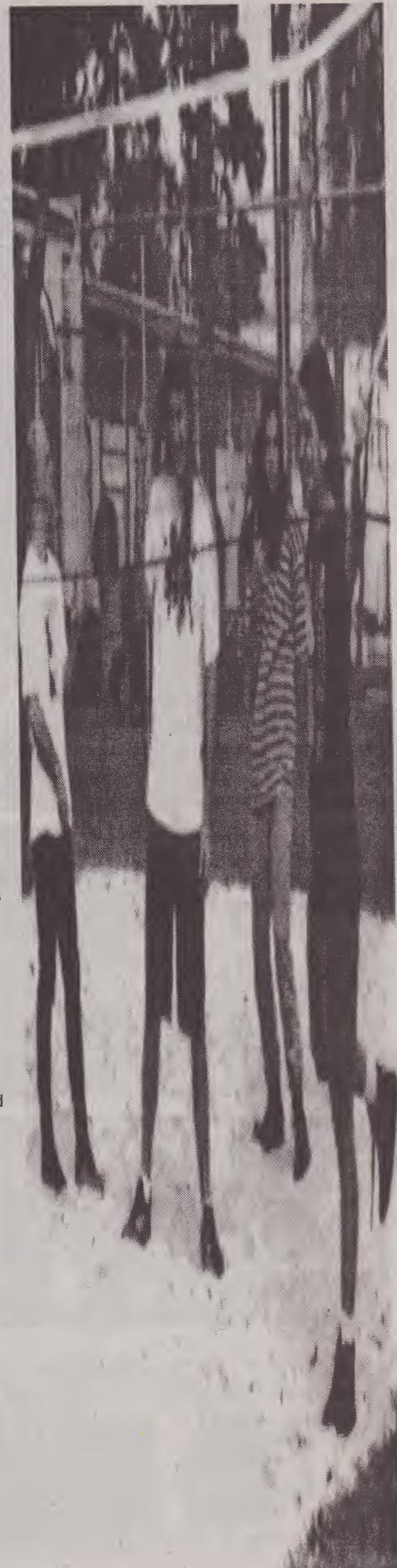
Is the band intact now? I remember you saying you needed a drummer or something like that.

Eric: We need something.

Jack: Yes, our drummer from the CD has returned to the hand.

Lumpy: We're ready to tour.

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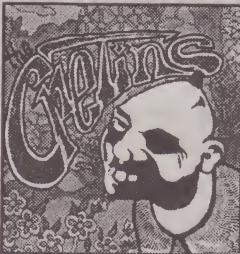
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The Fitz Gerald's



Even though I come across literally masses of music of all kinds, the moments where I unsuspectingly listen to a band and right then know - wow, that's it! - have become rare. The Fitzgeralds, from the ever growing breed of Swedish bands, were one of those that we would call "aha-experiences" and even though it took quite a while to contact them, we finally made the interview I had anticipated for so long. The first song I heard by them was the fabulous "Slipper Hero" included on a compilation put out by Ampersand Records from Umeå in Sweden. Said song was a unique mixture of ska and hardcore, henceforth called skore. For a few weeks a new MCD has been out, the general style of which is slightly different but nevertheless mostly original especially as to the weird brass section included on some songs. Just read on to find out more...

(By Matthias Kopfer)

Hi, this is Rational Inquirer. What's up there?
Hello darling!! We love German Techno!

The FITZGERALDS



When and where were the Fitzgeralds founded, I heard that originally this was just a project and never intended to be a real band?

We started in a garage in the summer of 69... OOPS '94! Back then it was meant that we were gonna play oi-punk (or why not German techno?) but we decided that ska was more danceable.

Will you continue the band or do you only consider it as some kind of side-project you won't continue?

From the beginning it was just a side-project, but now it's more serious... or something. Yes, of course we will continue, 'cause we are making better and better songs. More original ska. Send us your girlfriends!

Which are the other bands you are involved in?

Ronnie and Leon are playing in a pop band called *Chime* you will hear a lot of us in the future. Ronnie and Love also play in a punk band called *Utopia*. Folmerz plays in a punk band called *Slutstation Tjernobyl*. Our brass girls Anna and Jenny play in different kinds of orchestras. Martin plays in a hardcore band called *Bloodpath*.

How do you derive the band's name, is there any connection with the US poet Francis Scott Fitzgerald or the jazz singer Ella Fitzgerald?

Ronnie and Martin were thinking of a name in the style of the *Ramones*, *The Specials* or *The Damned* if you understand. Then we saw a record with *Ella Fitzgerald* [who just died June, 15th 1996 - Ed] and thought: she's a fox!!! That's the whole story. We're quite pleased with it actually.

I suppose you are from Umeå (sorry for the misspelled a!) or its surroundings. What is the "musical landscape" like there?

There are hordes of hardcore bands, quite a lot of pop bands and also a few good death metal bands and finally a couple of punk bands. We have a lot of concerts, practically every weekend. Many big hardcore bands from the USA come here, too few ska bands.

What about the ska-scene in Sweden? Are there any more bands in your vein? (Other labels like Burning Heart also put out some ska stuff, which I find rather unusual for a label that focuses on punk/hardcore).

Ska is getting big in Sweden (well, quite big!). Bands like *Gordon* (sucks!), *Monster*, *Liberator*, *Tic-Tox* are stealing our scene. They're all very good. We think it's good that labels have big variation in their range...



What, to you, is "being" ska or liking ska all about?

We like reggae and ska and so forth, though we are not like rude boys or rude girls. As long as you groove to the music, you don't need a certain attitude. Yeah, and shit.

Did you play many gigs so far and how were people's reactions?

We've played mostly in our hometown Umeå, but we have also played in other places. We are looking forward to our German techno tour '96. We talk rubbish... Seriously, people seem to enjoy our concerts, people skank and dance, they have fun and we have fun.

You are on Desperate Fight/Ampersand records, a label that has a lot of straight edge bands on it. Are you also into these ethics of, in a sort of, asceticism?

We are not a straight edge band, though our singer is straight edge. We enjoy alcohol and tobacco in huge amounts. *Ampersand* is not a straight edge label, it's a daughter label to *Desperate Fight Records*. It's up to yourself to be or not to be.... straight edge.

Tell us a bit about how you see the Swedish music scene in general and give us your views on it.

We think the Swedish scene is very good. A lot of small bands from all over Sweden are putting out some fine

records. Swedish bands that we promote are *Liberator*, *Shoedheads*, *Ray Wonder*, *Cardigans*, *Robyn* (because she's cute!), *Nocturnal Rites* (heavy metal), *Refused*, *Abhinanda*, *Fireside*. For such a small country Sweden has a lot to offer, like *ABBA* and stuff...

To me it seems like the Scandinavian music scene in general has been ever expanding since quite some time. Would you agree with that and what fact do you attribute it to?

We agree, the music scene in Sweden has expanded like German tourism in Sweden. Ever since *ABBA*, the Swedish scene has exploded like a hair spray-can in a micro wave. We like most of it except *Ace of Base* and other dance bands. Respect to *Robyn*.

To you, is it a good sign that more and more Swedish bands are successful internationally or just a sign that bands that existed before the whole thing became so big are selling out?

There is no such thing as selling out, except that either you're in it for the money or you're not. If you're in it for the money, it usually shows quite clear. I think most of the Swedish bands are in it for the fun and that it's the labels who are greedy and sell outs. I don't think it concerns us, we just play rock'n'roll...

On the "Salmons of Hort" compilation, you contributed the fabulous song "Slipper Hero" which was generally harder than your new stuff on the "Ninja Boy" - MCD. Did you consciously decide to go a bit of a softer way? Yes, we are going to play more and more original ska equals softer and "groovier" music. We have noticed the more we evolve in music, the more original soft ska we produce. But we still show our punk roots... It would be fun to play ska like "*The Beat*" but it's the nineties. It's hard to get that sound.

What is the upcoming "Midnight Hour" album gonna be like and what musical direction do you think you'll be heading in the future?

The new album "Midnight Hour" is gonna be quite similar to the "Ninja Boy" MCD. As we said before, it has a slightly softer sound with lots of brass on it...

What are your general plans for the future?

Get a lot of gigs and we hope that people are going to buy our CD and enjoy it 'cause we sure do.

Any last words?

Send us photos of your girl-friends. We hope to play in Germany!



FITZGERALDS (THE) "Ninja Boy" MCD

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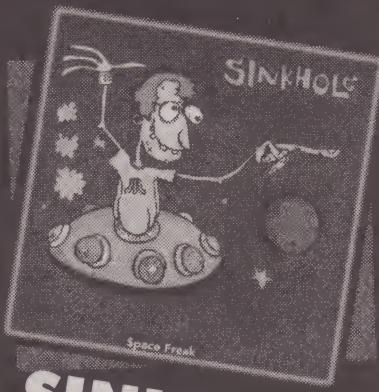


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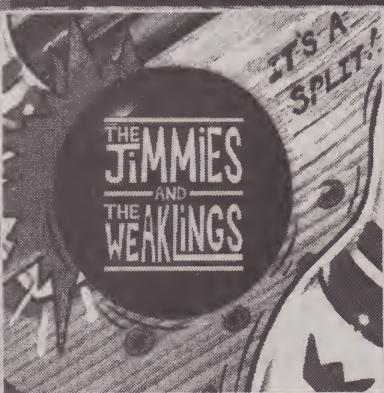


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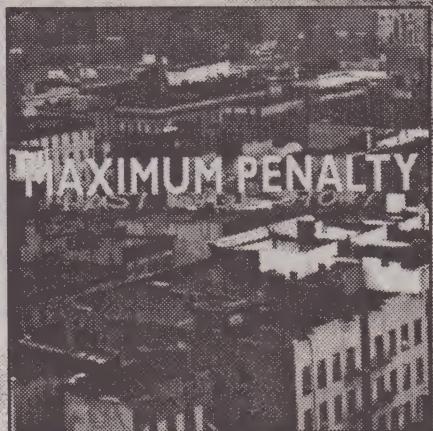


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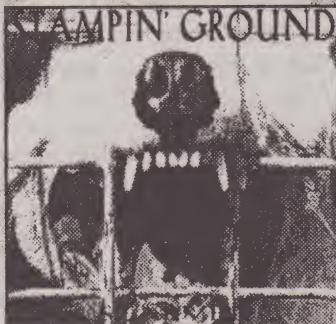
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After hearing their debut full length CD a couple of months back, I knew at some point I'd have to interview this band. Born from the ashes of World's Collide in 1993, Damnation ad made their "official" mark with their split 7" record on Jade Tree which was followed by their full length "No More Dreams of Happy Endings." Some people tag them as being a deathcore band, whatever that means, but I'd disagree and call them hardcore extremist, using the word "extremist" as Gabriel Reece would on her popular cable show. These fellas pound their instruments harder than any band out there and thus give it really thick, angry sound, I just go gaga over. Listen to "The Hangedman" or "In Memorium" and you'll get a picture of what it's all about. I conducted this interview with singer Mike shortly after they recorded the tracks for an upcoming 10" and Mini CD due out later this year on Jade Tree. by Kenny Sardina

I won't take up too much of your valuable time?

A little morning breakfast. I don't really do too much now because we're kind of between tours. I don't have time to get a job, so usually during the day I just hang out and do things around the house. I'm kind of like the housewife right now. It's cool though.

I know you've been in the studio during the last week. Are you working on a new album?

That's what we did all last week. We were in Atlanta from Sunday to Saturday. The better part of five days we were recording for a new 10". If everything goes well, the release date is August 9th. The layouts are done, the music's done, everything's done. It's up to Jade Tree.

Will it be released just as a 10" or as a mini CD?

It'll definitely be on a CD also. The CD is going to have... We played up at a radio show in Massachusetts somewhere. The CD is going to have that also plus an extra song. We do a cover of GBH's "Maniac". Basically, the vinyl is as long as it can get so we decided to add those extra songs on the CD.

When it comes to a CD, is there a cost difference between having 25 or 50 minutes of music?

No, not at all. It's the same thing. It's up to the band. That's where the only cost can come in. A band can charge more if it's longer. They can charge for a full length or for an EP. Whatever the band decides. I think most people charge the EP price unless there's legitimate tracks on there. For ours, it's just live tracks so it's going to be the same price. There's no extra cost.

For those people out there not familiar with the band, give a little history as to how Damnation came to be.

Basically, Worlds Collide was on tour in 1993. It was on our way from our shows in Florida, and we stopped in Atlanta. Ken and I had done 1 song before, and he had another song in mind. We had a day off in Atlanta before, on our way home. We decided to record and everyone knew World's Collide was kind of coming to an end. He wanted to still do something a little heavier than World's Collide. I've always been friends with Ken. We had lived together and stuff. He was just like "lets do it." We recorded then. That was the beginning of Damnation. It was right down there. For a long time we could not find musicians because we were like "we're going to have a straight-edge deathmetal band. It's going to be crazy." That didn't work out because we couldn't find any musicians. We knew Hillel from World's Collide and he wasn't doing another band so we were like "hey, you want to play?" For a while it was just a four piece with Ken on drums. Then it took us 6 or 7 months to get Dave and once we got Dave we started to become a real band. In the shows we played with Ken on drums, we were like abysmal and did not come together until we got Dave on drums. That was on October of '94. Before the whole band, Ken and I did a couple of 7"s and a song here and there. Since we had the full band, we did a split 7" with a band called Walleye and our full length and then this. (Conversation drifts into their last show they played in Miami at the Kitchen Club and how nothing turned out well: low turnout, big club, bad promotion, screwed over. Why should a promoter book a show at a large venue, not thoroughly promote it and expect to pay the \$500 club fee and still pay the bands? Overall there was a

(disappointment with Miami in general from the band and I don't particularly blame them. Nobody likes driving 10 hours out of their way to not even make gas money.) The thing about Miami that none of us really like, and we encountered it before and friends have encountered, is it's really violent. It seems like at every major show there is some big fight whether involving skinheads or straight-edge kids or nazis or something. That's just something we don't want to be part of at all. We don't want to be the background music for some fight. A lot of the kids who want to see a good show and want to see a band usually will drive up. When we played Melbourne they were willing to come up. They knew there wasn't going to be a whole bunch of bullshit. When World's Collide played with Shelter down there a few years ago, there were a bunch of fights. A friend of ours from a band from around here played down there, and some guy got stabbed. DC is the same in a lot of ways. There's always fights, and it's always violent but it's getting better. DC seems more in control to me because I guess I'm from here and I'm familiar with the people so it's not as bad. At the same time, we hear a lot of stories plus the stuff we witness. We try to stay away from there as much as possible. I would like to get down there again because we met a lot of nice people but... {Oddly enough, they're playing in Miami again with Earth Crisis soon. Hopefully the horror stories of promoters and fights won't scare off too many bands.}

I hear a lot of bands use the word hatecore or deathcore to describe the sound of bands like Coalesce and Bloodlet. What do you think of these terms and would you apply them to yourselves?

I think a lot of people use those terms to describe us also. I think people use the word "hate" and "death" when they don't really understand the music and don't give it that much of a chance. Basically, what we're doing might have more of a deathmetal feel or just heavier than most hardcore. What we really want to be is a hardcore band and play hardcore music. The lyrics are not as straight forward as most bands. They may seem dismal and dark, but I don't think there's any hate involved in any of the music. When I think of hatecore, I think of Sheer Terror or something else that's fuckin' bitter. I definitely don't think of us in that way at all. For me, if I were to describe the lyrics that I write or Ken writes, I think it's a lot of pain. I don't think there's hate. Sometimes, not so much the word "death" is used but hitting around it. You beat around the word "death." We don't have songs about dying or saying "hey I want to die." If people don't take time to read the lyrics or they just judge before they really understand it... You hear the word Damnation and you can sum it up with that. They're not going to be playing pretty music. I think a lot of people take it as that. They hear the intro and decide after that "I'm going to like this or I'm not going to like this." I'm not too comfortable with those descriptions. "They play hatecore." All over Europe they say "angry hatecore." I think that's more along the lines of Breakdown or something like that, definitely not us. We're definitely not hateful people. You need those type of people to back that kind of music up, big and tough. That's not us. We get beat up a lot but...

How do you feel about the gaining popularity of this type of really harsh, almost metallic type sound? Some

people would say it almost crosses the taboo line of metal.

My biggest problem with people calling us a heavy metal band is that I've never been into heavy metal. I didn't get into hardcore from heavy metal and I've never been into it. I've always wanted to be in a punk band, and I am in a punk band. There's always been different styles of punk. Everyone always did their own thing. Who's to say what you had to play. I think the difference is where your heart is. That's the difference between hardcore and metal. That's the one thing I'd like to express, if anything to somebody. The one love in my life has always been hardcore and punk music.

A lot of your lyrics deal with personal anguish. Would you say they're drawn from your own personal lives?

Yeah, definitely. There's a lot of people who come up to us at shows and, "Hey, I really like your lyrics." They're actually surprised because some of the lyrics they read... you kind of get a feeling as I mentioned before. There's a lot of pain involved because everyone has moments when they definitely feel pain and they feel like nothing is going to go right again. A lot of people, after they read the lyrics, expect us to be walking around all sad saying, "I'm going to kill myself. Everyone has times when they're like that. That's when I feel most comfortable writing and when I can express myself best. I think people would be lying if they said they didn't feel like that sometimes. That's why it makes me happy when someone comes up and says, "I can kind of feel what you were expressing in your lyrics." There's a lot of bands like that out there



PHOTO: JUSTIN BORUCKI



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for me, like the Cure. When I read those lyrics I can relate to them. That's kind of what we want to do. It gives people something to relate to. It's definitely from personal experience. I think about it a lot. I think about it a lot when I'm listening to other bands and I wonder how can bands write about absolutely nothing.

As of recently, I've been receiving releases by bands that are citing God as their primary means of motivation and inspiration. How do you feel about Christianity playing a role in hardcore music?

I think if someone really believes in Christianity or Krishna, it's fine. If somebody wants to believe in that, that's great. I'm open for anyone to believe whatever. I went to a Catholic school for like 8 years when I was younger. After I went there, I've been very skeptical about religion in general. They were like, "hey, if you do this you're a sinner." I always wondered about that. They're telling me what's right and wrong and not giving me any room to decide for myself. I really believe in God and a lot of people say that's hypocritical to believe in God and not believe in religion. I think they're two very different things. I really think that people get really upset when somebody is singing about God or religion. They say it has no place in hardcore. I really believe punk and hardcore are about expression and saying what you believe and feel. It's one of the few musics where people are up there saying something. I'm sure when bands first started saying something about vegetarianism... I'm sure way back then people were like, "what the hell are they talking about." I really believe punk is saying what you feel. It doesn't matter what other people think. I definitely feel it has its place. Like I

said, it's not for me but for anyone who truly believes it, go with it.

I think the problem with a lot people is not necessarily the belief in itself, but the preaching like deliverance of it. It's almost as if they took on the role of Moses and are out to save humanity or something. Equally it's as disturbing seeing that most of the people who follow these self righteous type bands like Shelter are usually under 18.

I agree, that's true. A lot of people are impressionable. A lot of kids get into it. They go pick up the Shelter record at the mall. "Hey look at this interview on MTV. People are slam dancing. I'm going to go." Next thing you know they have the beads. I think that's the problem anytime you have young people involved in music. Especially with hardcore music, the scene is getting younger and younger every year. When I first started going to shows, everyone was much older. Everyone is getting into the music at a much younger age now. I also have that problem with Earth Crisis. They're on Victory. Everyone can get their record. Anything militant. Their lyrics are very militant straight-edge and then about veganism. And even though I believe 100% in straight-edge, I differ. I definitely believe their way of believing but I look at it very differently. They're getting all these kids into it that are real militant going back to the days of old Boston, slapping a beer out of the hands... They're not doing that. It gives these kids a feeling of superiority over people who are not straight-edge and that's just wrong to teach kids that they're better than another person because they don't drink. Maybe these kids are not very popular in highschool or junior high and they read these lyrics and say, "okay, this is what I'll be to be popular." It seems at such a young age they don't know exactly what it means, but they grasp it 100%. It scares me because where are they going to be 5 years down the line. Most straight-edge kids I know, they're the ones that go the hardest into drinking and drugs. They go full on. There's no middle ground. That's kind of scary to see kids getting into this so young. They don't know exactly that much about it, yet they're so militant since day one. They don't have enough time to confirm their beliefs and to find out what it is all about. They take what's on the lyrics sheets literally. You're going to have that problem with anything, with people getting involved in something or proclaiming something that they don't really know anything about, be it religion or straight-edge.

In actuality, this whole argument about impressionable kids and punk/hardcore bands with a message can be used by parents against kids getting into just about any type of music. I doubt many parents thought it was cool that their 14 year old son was listening to Gang Green, Fear, Suicidal Tendencies... Maybe they weren't as preachy, but all these bands had strong beliefs that they sang about over and over again. Alcohol bands, straight-edge bands, anarchy bands, fascist bands... They all have to exist. There has to be room for everybody. It's up to the individual whether they're going to go to the show or buy the record.

I got into straight-edge when I was about 12. I was one of those kids. I saw the guy on the Uniform Choice record. I went out and I shaved my head and I put X's on my hands everyday to go to school. Now that I look back, I think I was such a fool. Luckily I was hanging around with enough

diverse people where I was able to find out who I was and what I believed in. In that way, I got lucky but I can kind of understand where these kids are coming from, being very impressionable. Maybe that's why it worries me so much.

How well has your full length sold?

It's done fairly well in America and it's still selling. As far as numbers, we haven't been able to pinpoint those. Lost and Found released it in Europe. A lot of people hate them. We've been working with them for a couple years now with my brother's band Battery, which is my brother and Ken. When we did Damnation he was like, "Hey, I'll put it out." We were like cool because Jade Tree wasn't established in Europe at all. We didn't want to be the guinea pigs. Basically we did that record with Lost and Found, and we got to tour over there and we got the name over there. We did what we set out to do with him which is basically to get the name out there. He advertises in the bigger magazines. He advertises everywhere throughout Europe. That's definitely a place we want to cover. Ken and I, between Battery and Damnation, have toured Europe already four times. It's the greatest thing in the world over there. Getting back to the question. Lost and Found is kind of sketchy so we're not exactly sure how it has sold. I'm not sure if it completely bombed or what. It seems like a good amount of people have it over there from what I hear. I'm just hoping. We're supposed to go on tour there in the Fall. It was cool because we toured there last summer. I had to leave the tour for a week and when I came back it was like whatever. I thought people didn't like us. I was kind of miserable because I couldn't walk. Every day during the day I would just sit there. I would get on stage and thought everybody would think we suck because I was pretty much immobile except for a few movements here and there. Then we went back in January with Battery and almost every night people would come up to us and say, "I thought you guys were amazing. I really liked the record." That was really reinforcing. That made me really happy to hear. We're getting ready to go back.

Any story behind the sheep heads on the insert of "No More Dreams of Happy Endings?"

When the pictures were originally taken, the whole idea behind the layout, although it didn't really come out 100% as we pictured it, was supposed to be a dream sequence but more like a nightmare. That's why there's a guy with a sheep's head, the guy standing on the cover with a sack over his head... There's no direct meaning to it. A lot of people were like, "does that mean you're going to sacrifice a sheep?" We're not into animal sacrifices at all. For a while, as a joke, we brought little plastic sheep on tour with us and we'd put them on the side of the stage and say, "we're going to sacrifice these later." There's no meaning. It could have been a rabbit's head.

Apparently you're from Washington DC, to much of the world DC is synonymous with emocore. Would you say this is for the most part true?

It used to be. Not anymore. That was when the Dischord scene was predominant and Positive Force was doing everything. I think that time has definitely passed. That was from like '85 to '88 when you had bands like Soside, Swiz, Rites of Spring. Those bands fell into that category. They've all broken up. Since then you have had few bands like Jawbox which has gotten bigger, Fugazi... Other than that there's really no scene or not much of one which fall under the lines of emocore. I think New Jersey has more emocore bands than anywhere else.

Would you say the Damnation sound has evolved over the course of your brief history?

I definitely think so. We're still trying to figure out where we are. If

you listen to the original recordings we did, they were kind of more metal - more along the lines of rocky metal, a heavier Alice in Chains. That's where World's Collide was coming from at that point. Damnation was a continuation of that. For our album, I think it was more straight-metallic-heavier-metal. In this new one, we took more from our punk roots than our last record. A lot of the songs are more catchy now. I think a lot of the songs on the last album were kind of droney and depressing. The new songs have a different feel to them. I don't think it was intentional. It's been the kind of stuff we've been writing lately. So far it's always been changing. I don't know if people outside the band will notice it as much, but we definitely do, especially after we recorded in the studio. I really believe a lot of people are going to like the newer record a lot more than the previous one. A lot of people were like "7 minute songs, what the hell do they think they're doing?" We have ten songs under four minutes so everyone can rest easy. This one is a lot different. I'm proud because I've always had trouble writing lyrics before. I wrote all of them for this one, whereas for the first one, Ken wrote half of them.

{The conversation goes on and on for a good part of an hour talking about The Sex Pistols' reformation, Slayer's new album, Metallica's new sound, the totalitarians @ MRR, the coolness of Mordam and we leave off talking about how happy they are to work closely with their friends Tim and Darren of Jade Tree.}



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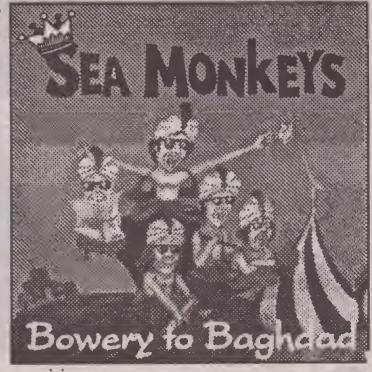
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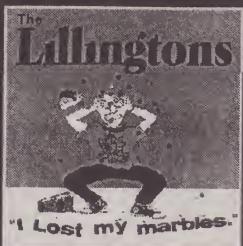


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RIDDANCE

This was an unexpected interview with the band, until 1 hour before I thought they were up in Tampa wowing the punkers at Blue Chair, but I found out they played at Hudson's warehouse. I spotted them (2/5 of band) and asked extremely unprepared questions. I really hope you get something out of this interview.

by Ray Fernandez

RI: Your first 7" was called?

Luke: "Didgit".

RI: Yes, I can't find it anywhere.

Luke: That was on Little Deputy Records out of Austin, Texas. They're all out right now, but he's getting more pressed at this moment, look for the ad in MRR.

RI: On your new album, what issues do you face?

Luke: Social, political... mostly politics. You should really ask Russ. He writes all the lyrics.

RI: "Flies First Class" give me a basic explanation.

Russ: "Flies First Class," is basically the problems I see with Amerikkka, our attitudes.... We wallow in ignorance. We get lied to pretty much by politicians elected into office. One of the verses deals with pro-choice.

RI: Yes, that line really grabbed me.

Russ: It's basically questioning the establishment of America as a whole 'cause we're brought up thinking we're the good guys in every situation and that keeps us from looking at ourselves with any objectivity.

RI: What does Russ think could make our Government any better?

Russ: Cutting the military budget to almost nothing and splitting that money into internal social programs inside the country. The way I look at it, we could blow up the world many times over with all of our nuclear weapons. Why do we need to do more than that? I had a conversation with a guy in the Marine Corp. and he was trying to justify why we spent more money one day in the Gulf war than a Year in AIDS research and other social programs.

RI: Be- cause they're making money off of it (AIDS).

Russ: Maybe their attitudes should change and not be so money and corporate based.

RI: Do you believe that at any point in time politicians actually thought they would make any kind of a change?

Russ: Sure, but the higher you go, the more favors you owe people and special interest groups.

You don't get all the way to be President unless you had help getting there.

Then you realize once you're in office, you can't do what you want to do 'cause you owe so many favors.

RI: Very right. How'd you land at Fat Wreck Chords?

Russ: We sent them a tape and Mike called us and wanted to do something with us. We kept sending him the new songs. He liked them.

RI: What kind of response is the new album getting?

Luke: It seems to be pretty good.

Russ: We got a bad review from MRR, not really bad but not really good either.

RI: What did it read?

Russ: I haven't read it yet.

Luke: It basically said that we're generic and compared us to Bad Religion, older 80's. I'm tired of that shit. You can't do that much with the pink formula. You draw influences

Luke: Reviews are just personal opinions.

Russ: We can definitely turn our cheek with MRR 'cause it's just one person's personal opinion. They're very influential though, I think the album is very good.

RI: I really like "Boys and Girls"

Russ: That's the song we don't play anymore.

RI: Why?

Luke: For live reasons, it just doesn't sound good with one guitar.

RI: Who's "United Cigar" about?

Russ: It's an introspective song. It's when you get to an age where you feel you're a person who doesn't go out drinking and they feel like society pressures them to think "Hey, it's a party night. Should be doing something." The song is pretty lightweight for me.

RI: I take it you're pro-choice. How do you respond to pro-lifers saying things like "Abortion is Amerikkka's holocaust!"

Russ: Well, those are the people who are gung-ho about sending troops into war 'causing even more death. They probably don't care about killing thousands of animals and wearing them. Those

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morality and wield it for their own purposes, and they don't look at themselves and where they're coming from. You see pro-choice is not pro-abortion. I think abortion is terrible. I think nobody should have one.

RI: But women should have the right to have one.

Russ: It's basically personal freedom and it all starts there, and abortion just seems to be an issue. It's all coming out.

RI: Women should have the freedom (key word) to have one.

Russ: I think people should be responsible, and I'm really afraid to be in a position where we no longer have control over our own bodies. There are states here in Amerikkka where abortion is illegal. The thing is, it's county by county, state by state.

RI: People have a twisted perception of life's worth. People walk by bums all day and don't care. 10 minutes later he's on top of a building ready to jump. Suddenly the whole darn community is doing their best to save his life

Russ: That's because we're totally infatuated with situations like that. We're very voyeuristic. If someone's lying on the street, we want to see what's going on.

RI: What are your views on gay rights?

Russ: I think that everyone should have the same rights.

Luke: No one should be discriminated against.

RI: It's probably not something you think about since it doesn't affect you the same way as me.

Russ: Yeah, the place where we live in, Santa Cruz, the government isn't but it's a liberal kind of town. There's a really strong gay population in Santa Cruz, and it's mostly lesbian and they're everywhere. You just get used to seeing it. I don't really think about it.

RI: Yeah, I understand. See, it affects me a lot 'cause I'm gay.

Russ: I know some people who are gay. You just don't think about it. It's just how that town is and I know there are some places in this country where... There's two versus in the bible that if put together say that being gay is wrong, and that gets them to start the rallying.

RI: I don't get picketers. If they hate me so much, why do they care if I go to hell or if I don't get to heaven?

Russ: I think a lot of people are scared of difference. Like if someone gets along with you and doesn't know you're gay but finds out and says, "oh no, you're gay."

RI: It's happened to me before.

Russ: It's a basic fear of anything different and this culture is based around The Bible.

RI: Yeah, good healthy Christian morals. Ha.

Russ: People were brought up that way, and their parents tell them that it's wrong.

RI: I think society is broadening their horizons, not so much becoming liberal, but becoming a bit more intelligent.

Russ: The way I see it, there's gay people that are assholes and there's straight people that are assholes. You just have to get to know people individually and find out if you wanna hang out with them. Who gives a shit what

they do later.

RI: Exactly!

Luke: There are some things that the gay community has to rally around, like the issue with gay marriage with certain laws that prohibit certain rights that are given to straight couples that are not given to gay couples. Things like that, I think the gay community should rally behind. It should totally be equal.

RI: Religion plays a huge role in the whole picture.

Russ: I think people should be more responsible with the language they use. The word "fag" gets thrown around a lot. I would joke around a lot and call my friends "fag." I wasn't using it in any derogatory sense, but I'm a straight white male and there's nothing someone can call me so I don't know what it's like to have a slang term thrown around about me or my lifestyle. Now, I don't say that word anymore. I just think, how would I feel?

RI: Exactly, same thing would happen with my friends when I first told them. Once in a while that word would slip and they'd say they didn't mean it that way but I'd tell them that it still offends me to hear it.

Russ: It's all a matter of respect. It's not that hard to stop and it hasn't made my life any more difficult. I'm just a little more responsible of what comes out of my mouth. Like I said, I'm a white hetero male. We're the ones that make up the slang terms, and I think it helps out a lot if more people stop throwing the word fag around. It does help.

RI: If people see you using restraint, then chances are they will too.

Russ: There's still so much homophobia even in the punk scene.

RI: Punks are still more open minded.

Russ: I'm sure you've found that it is.

RI: Of course.

Russ: Compared to society. But there's always gonna be the kids who are gonna be homophobic.

Luke: I think it's gotten better in the past few years.

RI: Yeah, I agree, but the respect factor is still very low, but I gotta go. I think my ride left me. Thanks and I'll send you some copies soon.

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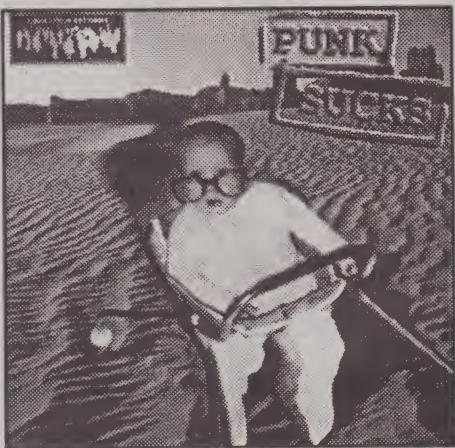
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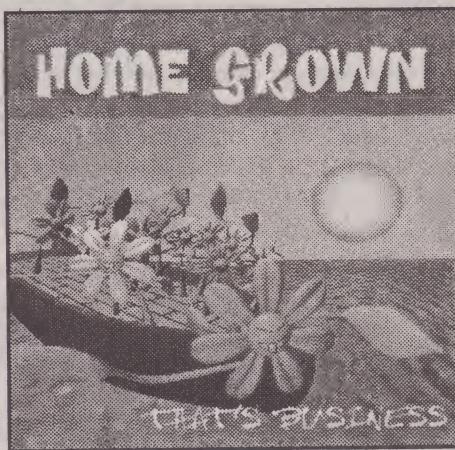


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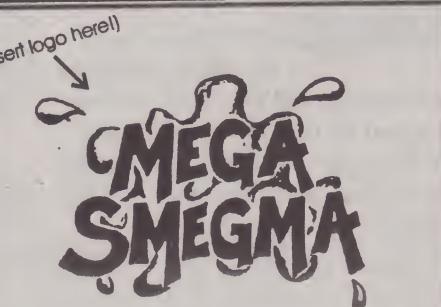


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Los Canadians were interviewed outside some dive in Miami Beach. Many thanks and shout outs go out. Thanx to Justin @ Y&T for hooking me up with some photos. Thanks to Robbie Wa @ Zooty Fanzine for "helping" out. And most important of all, thanks to Star Crunch for turning me on to such an awsome punk band. The Canadians are a female fronted punk band that play with urgency and passion. Ivy puts more emotion into her songs (she can actually sing!) than any of those cry baby DC bands without being an "emo" band. They follow the formula that a couple of well placed chords with a 4/4 beat can produce magic. Look for their record on Star Crunch Records or order it directly. It'll be three well spent dollars!

by Nelson Magana

RI: Why don't we start out by introducing yourselves: your name, what instrument you play, and your favorite Simpson character.

Scott: I am Scott. I am drummer. And I guess my favorite Simpson character would be... uh... I can't think of just one. I like the Simpsons a lot, though.

Ivy: I'm Ivy, and I sing. My favorite Simpson character is Lisa because she's really smart, and she's a bad ass.

Buddha: My name is Buddha and I play guitar. I don't like the Simpsons at all.

RI: Give us a brief history of the band, including some of the bands you went

through, your break ups in between, and the bands you were in before Los Canadians that led up to your current band.

Scott: We were in a band called The Tri Rails. This was around 1991 / 1992. We only released a demo. Me, Timmy and Ivy, and Kathleen who just joined us, were all in the band.

Ivy: We went through a series of... I moved away a lot to California. We were out there all together for a couple of months, but I came back from California to start The Canadians. Scott and Timmy and Buddha had already been playing for about 6 months. We then all moved together. Scott and Buddha were in Chickenhead. When they were on tour, me and Timmy hitch hiked out to California to meet them. We lived there for two months, playing shows everywhere. They all left, and I stayed there. I started playing drums for a band called black fork, which lasted about a year and a half. Then I moved back to start The Canadians again. That was the Fall of 1994. We were together for about two months, and then Scott quit the band for about a year,

Iggy played drums, and that was called Hey Schmeckie. But that was short lived, and Scott returned to the band last Fall.

RI: Why did you choose the name "Los Canadians?"

At this point everyone blames the other for the moniker, and we fail to get a strait answer. Next.

RI: You guys have broken up several times before. Are you taking things more seriously this time around? Are there any tours

planned, or do you plan on touring any time soon again?

Ivy: Actually, in three days we're doing a five week US tour with Black Fork. We just did a split 7" with them that just came out today. Plus we

been out a

pretty se-

We've

come to

a turning

point

where we enjoy it

a lot more.

Star

Crunch did

both our 7"

records.

RI: How has squatting affected you guys?

Scott: We've

lived

together in

squats for a

long time. In

California

we all, at

some point,

lived in

squats.

Some have

been short

lived, while

others have

been

wonderful.



Los Canadians

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The Mutiny, which lasted about 6 months, was when we first began. We'd play guitars a lot. That was really a great time. It didn't affect us. We wrote a lot of songs then.

RI: Since you guys have traveled around the country a bit, how has the punk network helped you?

Ivy: Meeting people while hitch hiking was an amazing experience. You meet some great people. A lot of people put me up. We also had some shitty experiences. In Atlanta, this girl invited us back to her house to drink vodka. She was kind of psychotic. She had all these weird paintings in her house and was real drunk. We tried getting away, but she wouldn't let us leave. We had to end up running out of her house. We were actually running, and she was running behind us screaming.

RI: In reference to traveling. How's the chemistry between the band while you tour, seeing that there are members of both sexes? Does any tension ever arise?

Ivy: Well, we've never toured before. But we don't really have a problem.

RI: When you first started out, there weren't many venues to play here in South Florida. Where did you guys end up playing most of your shows?

Scott: We mostly played picnics that either Chuck [Loose] or Iggy [Scam] set up. Between that and Churchill's, that's pretty much it. We played out in fields with generators. A lot of touring bands actually came down and played these picnics.

When Jack Acid came down, they actually got paid the most at a picnic with donations and merchan-

Oasis and Alanis Morissette, with the punch of Buster Rollins.

Buddha: It's music for the people, music anyone can enjoy.

Ivy: Shut up, communist.

Scott: I can't say much more than Husker Du, Crimpshrine, etc. *Not having understood the joke, I think an idiot would still not have a difficult time imagining, since my highly esteemed readership is of obvious advanced intellect, it'll pass*

RI: How

**effective do
you think
music can be
at dealing
with social or
political
issues?**

Scott: We don't really deal with that sort of thing.

Ivy: A lot of the lyrics are really personal. They're not really preachy.



They're stories. One of our songs, "Inner City," was inspired about what goes on in

Canadians

dise sale.

RI: If you were to describe your music to my severely retarded, yet trainable mind you, cousin, how would you go about doing it?

Scott: I guess somewhere between

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the ghettos. But, I do think the arts can be very influential.

RI: Is there a meaning to the title of your EP, "The Kids Are All Root?"

Ivy: It's an old joke.

Scott: It's an exaggeration of a Canadian pronunciation of the word "all right."

RI: Having seen many different scenes across the country, how do you think the scene here in South Florida differs from the others in terms of female participation, ethnic makeup, etc?

Ivy: It's very supportive. Since we're so isolated from the rest of the country, we've become very self supportive.

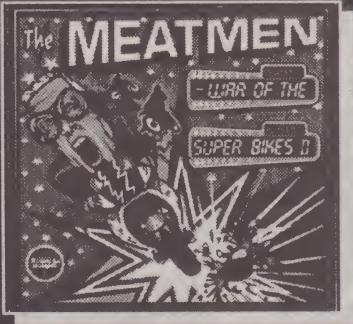
Scott: There's a lot of bands springing up. The scene is fragmented to an extent, but not as much as in the rest of the country.

RI: What made you come back to Miami since you had moved to San Francisco?

Ivy: I really like it there a lot. But I escaped here because of stagnant feelings I felt here. But I finally realized that it's not so much the place, but your own feelings. I was having the same stagnant feelings there. This is my home, and I just wanted to come back.

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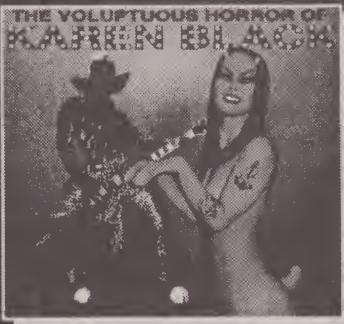
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PUNK BUSINESS!!

by Nelson Magana

Most zines of larger scale have touched upon the topic of either doing your own label or doing your own zine. While most of them have touched upon topics such as what is or isn't the right reason for doing it, very few have actually gone into the business side of things. In this article I plan on touching upon certain techniques you can use to go about doing a successful fanzine (in punk rock terms we'll define success as only losing a little money as compared to great heaps of cash).

There's an old saying that says that in order to make money you have to have money. This is relatively true in every facet of business. Depending on the size of what you want to do, this is definitely true. If what you want to do is on a small scale, it'll be much harder to break even. If you want to do a zine with a decent press run, the chances of not falling into the deep red are pretty good given these highly profitable punk rock times.

For the sake of this article we'll have to begin with several givens, many of which will probably go against the reality of many of you. Advertisement is the key element to breaking even. Many fanzines such as Second Guess espouse a purist theory which denounces advertisement as a form of quasi prostitution. While this may be true to a certain extent, the oldest profession is something we all dabble in during one aspect or another of our lives. Somewhere down the line we make compromises and pacts with the devil. It's reality. You can't escape it. No matter how purist a lifestyle we lead, we are all to some degree or another, a part of the problem. The key to it all is to also try to be a part of the solution. People try to cleanse their lifestyle so blame will be lifted off of their shoulders with regards to the fucked up happenings of the world. Let me be the first one to break it to ya: no matter how vegan or str8 you are, you still pollute, abuse our resources, and destroy. It's inevitable.

Fanzines without advertisement will never reach a point of consistent publishing, will rarely break even, and will suffer from poor distribution. This is self defeating if you think you have a valid message to convey. The point is to be heard. This type of publishing is ideal for personal zines: the type that don't include reviews or interviews. The latter have a tendency to become outdated with zines that publish sporadically. For the sake of this article, we'll assume you want to do a music oriented zine with decent distribution.

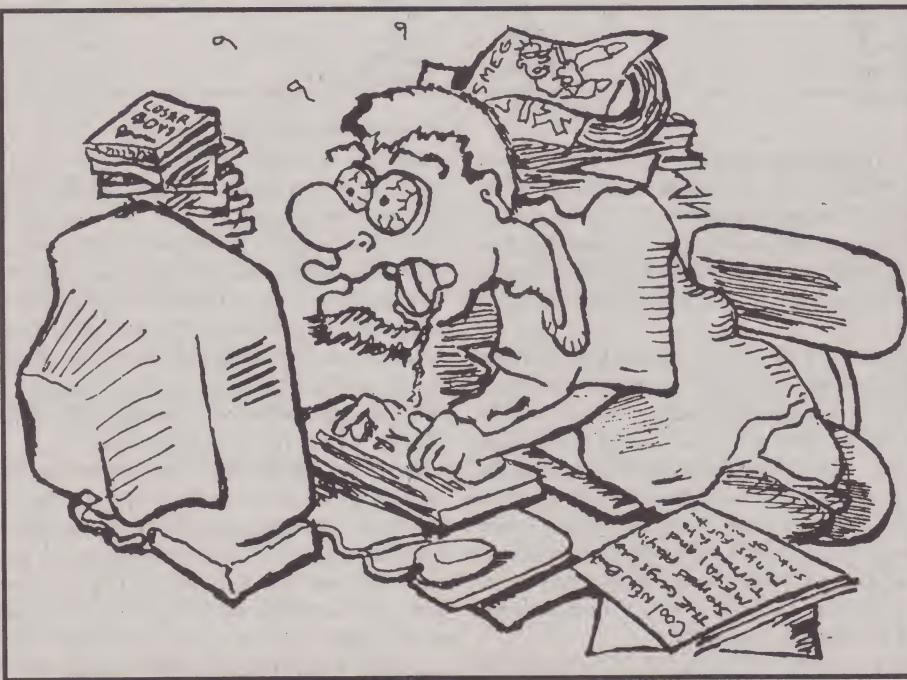
Though I will offer no

help as to the creative endeavor necessary for a good zine (not here, at least), I will offer tips on how to keep publishing without losing the shirt off your back. There are several different aspects that should be looked at when considering self publishing. At the end of this article, I will try to put a price tag on all of this for those of you who really like numbers.

When RI was in its conceptual stage (2-3 years prior to issue number 1), I began compiling a list of things that I would one day need. Though you don't need 3 years to gather your thoughts, I would recommend at least 6 months before printing an issue. I began going through the phone book coming up with a huge list of printing places. I asked people I knew that did zines and wrote to several others across the country (Chris Boarts of Slug & Lettuce being the nicest one) for the questions I should ask and the prices I should expect to pay for printing. (Going through a punk run business like Punks With Presses is ideal, but for those of you in Bum Fuck Egypt, you'll have to settle for a "business") You don't want to sound like an ignorant fool to business people: 1) They'll treat you like shit and probably rip you off, 2) They won't take what you're doing seriously and probably brush you off. After about two days of calling around, I narrowed my list of about 34 printers to about five. These were the ones that didn't totally laugh at me when I mentioned I was interested in something with a press run of under 20 thousand. Web presses (newsprint presses) rely on extremely high press runs because the price of paper is low, as is the profit margin.

[I mention newsprint for several reasons. It is by far the cheapest paper to print on. Pictures don't reproduce that great, but who cares. Anyone starting out should probably start with this paper. As cash starts rolling in, you may consider switching. Newsprint is also the lightest paper. 100 pages of newsprint will weigh about half of what 100 pages of white offset would. This will allow you to ship it for less and to charge competitive advertising rates (a must for any new zine!). The money you save now will benefit you later.]

I gave my five printers the job description and waited for the quotes. Of the five printers, only three actually called back. I soon found out one of them specialized in small print runs and was a family owned business. They were very down to Earth and treated me with respect and dignity (not very common in the real world). Unless dealing with punk



owned businesses, I would suggest keeping the conversation to a minimum and being vague about your intentions. As you start rolling issues under your belt and you develop a more personal relationship with your printer, you can divulge more information. This will save you a condescending attitude. Most printers won't censor your work. Hell, they won't even give it the time of day. Having secured a printer, you will have to figure out how to go about putting the damn thing together. I strongly suggest using a personal computer. This will make the job of laying out text and graphics much easier. However, some of you may have a soft spot for cut n paste. Though it is arguable that cut n paste layouts are more anti establishment, ergo punk rock, it is not arguable that organization is much more difficult without one.

As for layouts, you will need a good word processor and a good desktop publishing program. Even though Macintosh has long been the standard in this field, I suggest IBM compatible clones for their price and availability. Few of you will ever get to the point where you'll actually be hurt by having chosen a PC over a Mac. It is much easier to "get a hold of" PC programs than Mac software. Everyone has it! Starting from zero, it will take you about 6 months to get a good feel for the computer and the software.

Though you can get away with laying out without a computer, organization is an entirely different matter. With a computer you will be able to perform the work of five. You will need a database program to keep track of all your data. A database program files away information and organizes it for you. Here is where you will compile your list of record labels, distributors, subscribers, fanzines, etc. This program will store phone numbers, addresses, email addresses, etc. It will organize things in alphabetical order and can help you make mailing labels in a snap.

The next step is the content. Like I said, this isn't the topic of this article. We'll assume you did that part.

Now comes the part where money's involved. Most of you reading this are probably over the age of 16 and can actually hold down a job. Though this is a vile experience, few will be able to successfully avoid it. You will want to start out with about \$650. This will get you about 3000 copies of a full size, 32 page newsprint zine. It will also leave you about \$100 for your mailing. You might find a printer who will print as little as 1,000, but your cost will not vary much. At this point, each additional thousand will only set you back about \$50. Printing 3,000 instead of 1,000 will pay off.

This should be your biggest investment throughout your entire printing endeavor. If you're the more courageous type, you might be able to generate some cash up front. With punk rock being so big these days, a few calls to labels such as Epitaph and Fat might get some advanced cash headed in your direction. But this would be the exception, as most labels would be hesitant to advertise without first seeing an issue. Later on I will go into some options on how to generate advanced cash.

The best way to quickly make some of your money back is to have everyone see your zine quickly. The best way to do this is to give it away for free. Don't expect money to come in from individual sales. Ideally, your costs will be covered with advertising revenue. Go to local record stores, book stores, clubs, etc. Leave hundreds everywhere. Give touring bands issues to take on the road and give out. Send stacks to key stores throughout the country. Five different stacks across the country to key locations (Epicenter, Dummy Room, See Hear, etc) will only set you back about \$25, but could generate a huge response. Send a friendly letter along with your package explaining your intentions and asking them to lay your zine out for free. Most of these places will more than likely help you, and in turn help themselves.

The more obscure the location where you're from, the better. Moving to San

Fran will only make things harder. No one wants to see another freakin' zine there. On the other hand, labels will be excited to get their advertisement to places where no other zine exists. Trust me, the shittier the scene, the faster and better the response. Rational Inquirer is living proof.

Your next step is showing labels, distributors, and fanzines your pride and joy. Here, again, is where your trusty computer will come in very handy. By this point hopefully you've compiled a huge list of labels and their addresses. You should also have a list of distributors and fanzines. Looking at several big zines will help you in this process. Send your first issue to about 50 labels (the ones most likely to advertise), 25 fanzines (ones that review zines), and 25 distros (nothing too fancy yet). This should get some cash rolling in in no time.

The best and the cheapest way, however, to go about sending your issues, is getting a bulk permit. You might want to leave this for issue number two when you start seeing some money. A bulk permit will allow you to send a large number of issues for a fraction of the normal cost. For the uninitiated, a bulk permit is the number that comes at the right hand corner of your junk mail instead of a stamp. In order to defer the cost, you might want to get together with other zines and/or record labels in your area and pay it together. It doesn't matter who gets it, everyone can use it once it's in place. The same person should, however, go to the post office. Your bulk permit will cost about \$170 initially and cover you for one year. Each year thereafter will set you back about \$80. This does not include your mailing costs. In order to justify this expense, you should be doing at least 4 issues a year. If you do this with someone else, it'll be extremely cost effective. Mailing out Rational Inquirer costs about \$2.00 via regular mail. Sending it in a manila envelope with a letter inside via bulk mail costs about \$.30 each. This way we can mail 6 for the price of one. Our mailing list is at around 600 and costs less than what it cost to mail out our first issue which was only 32 pages to only 200 people. Just one of our mailings alone justifies our permit.

As soon as you have your bulk permit, you will want to bulk (no pun intended) up your list as much as possible. In order to achieve bulk status, you must have at least 200 items. They must all weigh exactly the same and contain the same thing. This will increase the dough coming in and you will be well on your way to breaking even and getting distribution. Having a bulk permit will also allow you to charge \$5

for yearly subscriptions.

Going back to the topic of advertisements, I'd like to discuss rates. You should try to average out a ratio of 1/3 ads to 2/3 content. For your first issue, you might want to simply give free ads to labels. This will give your zine some credibility (no one knows they're free) and some bargaining power afterwards. Do the math and figure out how much you need to charge for ads accordingly in order to break even. Many zines over charge, and thus scare away potential advertisers. This ends up hurting them financially, rather than helping them. Rational Inquirer rates are pretty low compared to zines of similar print quality and distribution. In fact, we charge what most small newsprint zines charge and still manage to give away FREE several thousand in Florida WITH a full color glossy cover.

Some zines, like Second Guess for example, stray away from advertisement because they feel it inherently puts a strain on the content. Reviews are intentionally or non intentionally swayed to the side of the advertiser. Though it is true that some advertisers do put pressure, if you do a good enough job, you won't have to rely on any one advertiser because others will be waiting to take their spot. Legal Records (fictitious name created to avoid lethal hassles) recently offered me an ad if I interviewed one of their bands. Fortunately I'm in a position where I can just laugh. I don't even have to consider the bribe. It is,



however, rather sickening.

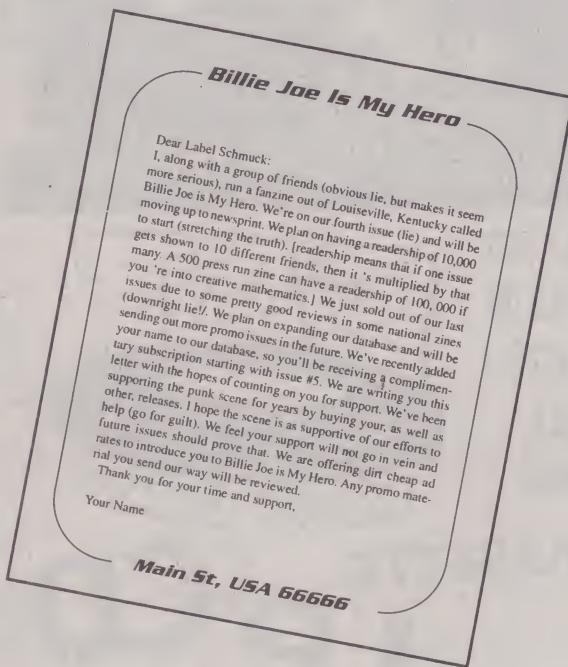
A good way to let people know of your zine outside of the area in which you live is to advertise and to send your zine to other zines that do reviews. At first, stick to classified advertising. There's a certain section of the population who'll order from a classified and not from a "real" ad. There are tons of zines out there that print free classifieds. Take advantage of them! Offer bulk rates for dirt cheap. This way, others across the country can help you distribute your zine for you. A few CDs thrown their way will probably more than make them happy. You can probably send 60 thirty two page full size newsprint zines for under \$5 through the special 4th class rate. Simply tell the mailpeople they're books.

If you stick to this formula, you will have a "successfull" self publishing career, and your zine will grow naturally and rapidly from that point on. This, however, only covers the mechanics. I don't recommend anyone take a jab at a serious zine without the help of a friend. It'll decrease the possibility of burnout. I don't suggest you publish more than once every three months to begin with. Stick to your deadlines. This will greatly increase your ad revenue, and people will rely on you. Answer all your mail promptly, personal letters first. Get an answering machine and a PO Box. That way no one can hunt you down for that scathing review you gave to Eyesore or Mulch. Most important of all, be honest with your affairs. Be honest with your reviews.

OPTION A

A lot of you might be saying to yourselves that this is fine and dandy because I had some cash laying around. Now I will point out the punk rock-I-got-to-scam-everything way of generating money up front. For this, the truth will have to be ...uh....bent, shall we say.

Hopefully by now most of you have a computer. If you don't and can't get a hold of one, your job will be tougher - much tougher. Start out by designing a decent letter head for your fanzine. This letter head may or may not include artwork. A simple one will do, but if you have friend with some artistic ability, by all means exploit her. It's the punk rock thing to do. Make a letter that reads something like this:



Do sign your name as well as type it out. It will make a big difference by showing more personalized attention. This last bit of information is for informational purpose only. We don't condone ripping people off - especially us! If you do try, however, hopefully the end result will prove to the labels you convinced that their investment was worth it.

The Fucking Price!

Computer	\$ 1,000
PO Box	\$ 50
(6 months)	
Flatbed Scanner	\$ 350
Phone Bill	\$ 40
(Monthly)	
600 DPI Printer	\$ 400
Misc. Shit	\$ 200
(phone, recorder, etc.)	
Printing	\$ 400
(1st issue)	
Mailing	\$ 100

Though you may have a lot of this crap, there is still a substantial investment necessary to start a serious zine. Getting set up, however, is the hardest step. After 1 issue, it will get much easier.

These are a small list of zines you should send your zine to. All of them review zines. All of them have decent distribution. The ones with * print free classifieds, as do we. If you send it to them and us, you'll be reviewed in the biggest states in the country as well as most of the country. Included are some of the zines overseas you should send your publication to.

- *10 Things, 1407 NE 45 ST #17 Seattle WA 98105
- *Slug & Lettuce, POB 2067 Peter Stuy Stn NYC 10009
- Suburban Voice, POB 2746 Lynn MA 01903
- Jersey Beat, 418 Gregory Ave Weehawken NJ 07087
- Annex, POB 18475 San Antonio TX 78218-0475
- Maximumrocknroll
- Punk Planet
- Flipside
- Trust Postfach, 43 11 48, 86071 Augsburg, Germany
- Ox, POB 14 34 45, 45264 Essen, Germany
- Fear & Loathing, POB 3648, London N1 1FL, England
- Civilizacion Violenta, Lamadrid 1041-(1166), BS AS, Argentina
- Lunatic, Vinkovacka 53, 58000 Split, Croatia

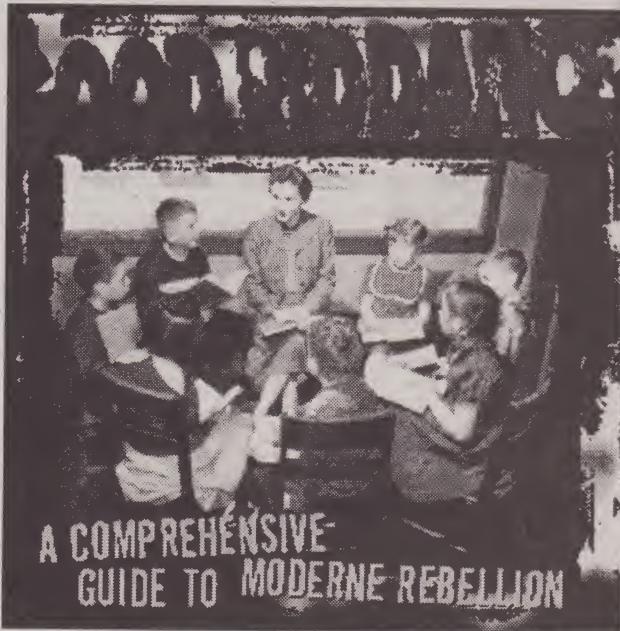
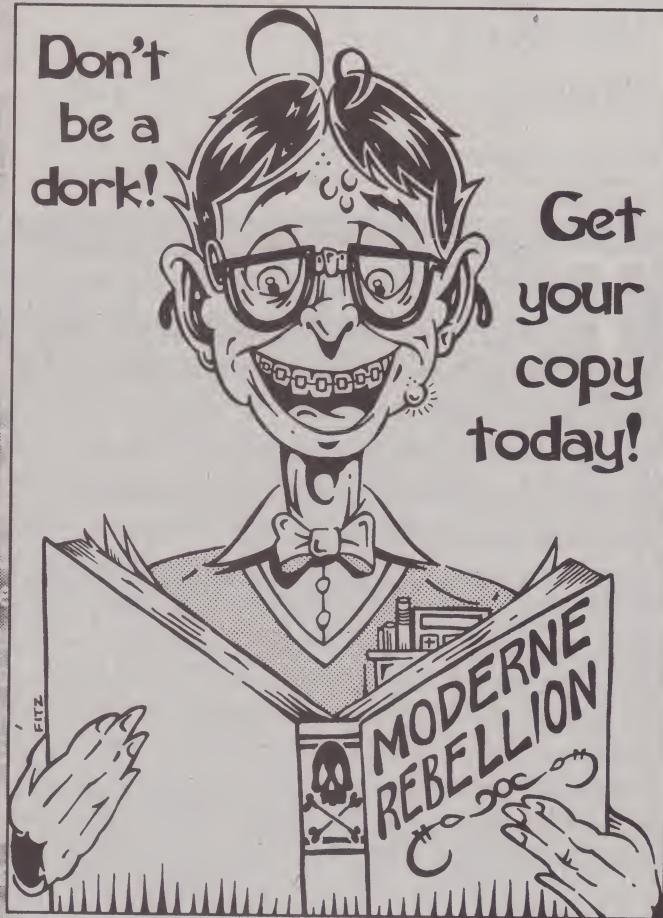
Check out the disappointing sophomore effort from

GOOD RIDDANCE



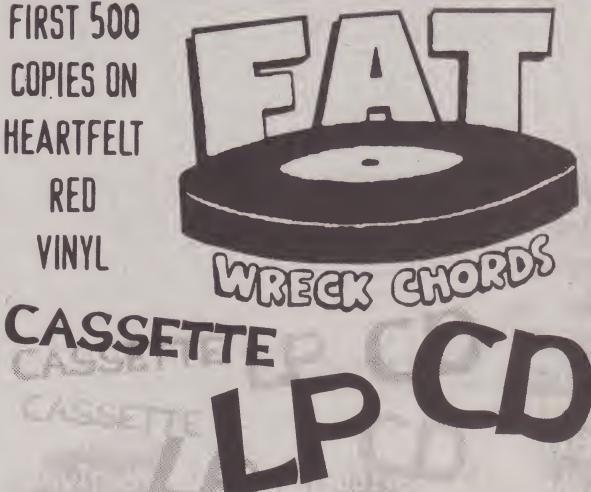
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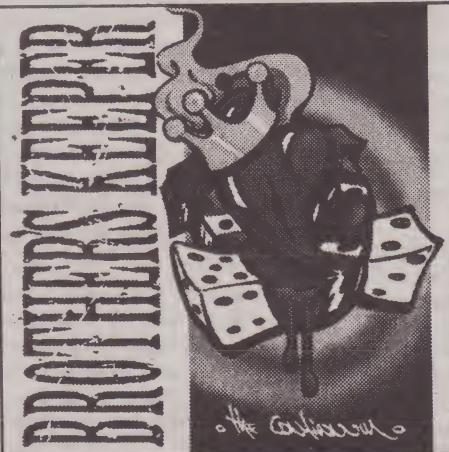
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23 Farm Edge Lane, Tinton Falls, N.J. 07724, U.S.A. (908) 842-3048. Europe, PO Box 1265, 31537 Bad Nenndorf, Germany. CD \$10 ppd. CDep \$6 ppd. 7" \$3 ppd. Tee shirts for Brother's Keeper, Despair, Harvest, or Cast Iron Hike available for \$10.

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Making Records

Part Two: "Watcha gonna do with 'em?"

T. CHANDLER

We're gonna start with the question of distribution and worry about how to make the stuff later... Any chimp with \$800 or \$1000 or \$1500 can make a record, getting them to go away is the difficult part. Welcome to the real world, where art intersects with commerce.

But first, an edict: **Don't** just go leaping in and trying to do a label on a whim—"My friends' band rocks, I'm gonna make a record and start a label, wheee!" First try doing mailorder or distro at shows or work in a record store or do wholesale to stores. Try selling records to people, see if you like it, see if you can do it. 'Cuz if you start a label, you're gonna be doing a lot of that sort of thing.

Figure out what makes particular records cool enough to sell. There's tons of great stuff in the world that just sits. Other good stuff finds its audience. Figure out why some stuff sits and other stuff moves. Then avoid making the big mistakes that will sink your ship.

If you've paid the slightest attention to record ads, you have no doubt noticed the term "DISTRIBUTED BY" and then one or several or a bunch of names of companies that you may have never heard of. This information is stuck into the ad for the benefit of buyers for record stores, cluing them in on how to obtain stuff at wholesale rates through third parties.

Due to the vast number of labels in the world, the record industry has developed a tier composed of what Rev. Norb has colorfully termed "pocket-stuffing middlemen." These distributors generally take material from various labels on consignment, add a fixed margin or percentage to the price of the stuff, and resell it to stores and mailorder retailers.

Store buyers can not physically deal with 300 different labels. There just aren't enough hours in the day, and even if there were, freight and C.O.D. costs on dozens of small or-

ders would eat them alive. Paying a "pocket-stuffing middleman" his margin is generally a cost-effective proposition for record store buyers, especially if they place any value at all on their time.

To get your stuff "out there" you'll almost certainly need to deal with at least one wholesale distributor at some level.

Norb's colorful term notwithstanding, I can state from first-hand experience that record distribution is hard work. Rent and packaging and phone bills and catalogs and employees and all that stuff doesn't come free, so don't begrudge wholesale distributors their markup.

Generally, wholesalers will mark up a 7" single either a flat 25 or 50 cents, say, or by some fixed percentage. For example, K Records and Rotz Records will generally mark things up by a fixed 30%, something like that.

If you're committed to getting your stuff to stores at a particular "price point," you will obviously need to leave room under that mark for distributors to make their margins. Many labels have one price tier for distributors, who move stuff in relatively large quantities, and another for stores, who generally pick up things in dribs and drabs. Shaving 25 cents off the price of 7-inchers and 50 cents to \$1 off the price of CDs sold to distributors is not uncommon.

Here's an example: you want your singles to retail for about \$3 in hip record stores. So the stores will need to be getting their stuff for right around \$2 for there to be any chance of this happening. This in turn means you'll need to be coming in to distributors in the \$1.50 to \$1.75 range. Some distributors will work with you on keeping prices down, others have a fixed markup that they will charge no matter what. If it's a concern, talk to the distributor up front.

It is important that you do not quote different distributors different prices. Doing this pisses distributors off mightily and you may well end up walking the plank if they catch you doing it... And distributors do exchange notes on these things. No one likes to be undercut by their competition because of an unequal pricing situation.

Now if you've got good survival skills, you've probably already noticed the problem with this little system. Distributors want to deal with labels **ON CONSIGNMENT**, either under **NET/RETURNABLE** terms or true **CONSIGNMENT**. This means you'll get paid on what they actually sell after a fixed period of time—**HOPEFULLY!** Lamentably, religiously prompt payments and coherent statements of accounts from distributors (even from a couple of the most honest) are the exception rather than the rule. The ease with which you can get a distributor to take your stuff sometimes seems to be inversely related to the probability that you will actually be paid!

Official Rational Inquirer Distribution Terms

L I N G O

Even distributors use these terms wrong. It drives me crazy.

CASH UP FRONT— Means the distributor pays for the goods in advance, either by prepaying with a check before goods are mailed or paying for goods C.O.D. or on the day they arrive on the honor system (Due On Receipt).

NET TERMS— Means the distributor pays for the goods after a certain period of days, pays the full tab and does not have the right to return goods without the label's additional authorization. **NET 30** and **NET 60** are common.

NET/RETURNABLE TERMS— Means the distributor pays for the goods after a certain period of days and retains the option to return unsold goods at that time. The most common is **NET 60/RETURNABLE**. Many distributors call this "consignment" and it does resemble it.

CONSIGNMENT— Means the distributor pays for only the GOOD SOLD in an established period of time (30 or 60 days). At the end of that period a statement of what has sold and what remains and a check are mailed to the label.

Distributors range from the completely honest, committed, and cool, to the most scummy, horrible, corrupt, greedy, useless piles of shit on the face of the planet. I'd love to tell ya which are which, but I'm not wild about getting my ass sued off for libel. I strongly advise you to get in touch with several established labels and ask them about their personal experiences with the various distributors out there. Be sure to talk to more than one label, some people have completely different track records with the same distribution outfit. But there are a few that suck in any language...

Distributors are not your enemies. You need to free yourself from negative feelings about distributors if you have any hope of building long-term relationships with them. If you think about it, both you and your distributors have a common interest in your label getting big and popular—the more copies of your stuff they sell, the more money they make. Your label's popularity will attract store buyers to THEM, building their customer base and helping them to move along whatever path they are travelling.

Once you are established, some distributors are even willing to advance you cash on projected future sales to help you get a hot new release out the door. Don't roll your eyes, it has been known to happen. At the very least, building a good relationship with your distributors will increase the odds that they will carry ALL of your releases in the future, not just your handful of sure-thing big homerun balls... ALL distributors will glom onto those—getting yourself in the position where a distributor will carry the first single by the unknown band AND PUSH IT is what it's all about.

Distributors can sell anything if they really try. That's a true statement. If they list it in their catalog or on their new release faxes and give it a warm recommendation, buyers WILL order it. But what then? One fact you need to grasp is that distributors not only need to form partnerships with the labels they carry, but also with the store buyers that are their customers. If the stores get hung with stuff that doesn't sell, chances are they won't be coming back to reorder anytime soon...

This is why it is important for your release to have shelf appeal—only when stuff sells at retail is everybody happy. So if you're gonna do a record

**DON'T USE A SHITTY,
UGLY, ROTTEN, BAD
SLEEVE ON YOUR
RELEASE!!!**

The single most common reason that a release is rejected is because the packaging sucks. Distributors get BURIED under a pile of promos and if a release looks like shit it almost always gets used as a vinyl frisbee... The second most common reason that a release is rejected is because the music sucks. Sorta like mothers who all think their fat, drooling, snot-drenched child is the most adorable in the world, label dudes all think their own release is something special. Ummm, maybe so. Let's just say there is room for intelligent people to differ about that!

Keep your head up! Just because one distributor doesn't like your stuff doesn't necessarily mean anything. They could be having a bad hair day, they might be chasing you down in six months begging YOU to sell 'em stuff... Figure out who is who in the distribution world by getting in touch with labels that you admire and then CHASE DOWN THE DISTRIBUTOR WHO CARRY THAT TYPE OF MUSIC. GOOD LUCK!!!

While I wrote all this stuff and bear full responsibility for it, thanks to Tim from Liquid Meat Records and Timojhen Mark of Vacuum Mailorder for their help.

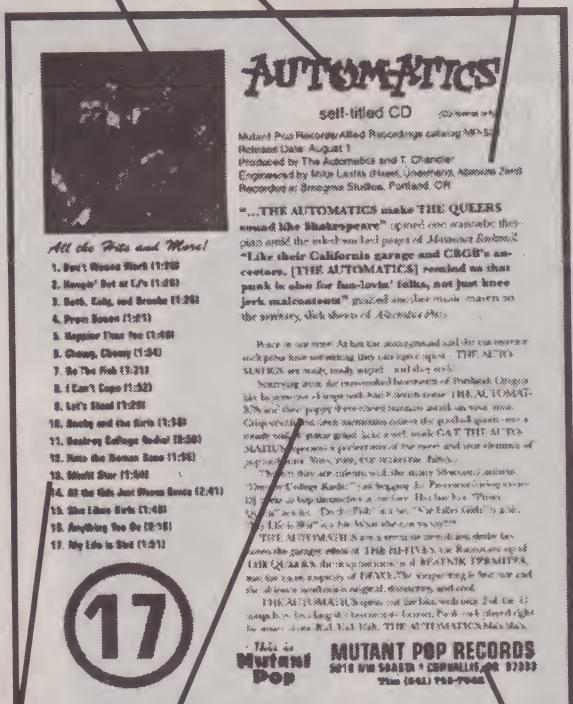
-T.C.

MAKING A DECENT "ONE SHEET"

COVER PHOTO They all pretty much look like this.

BAND NAME/TITLE

**WHERE RECORDED
AND BY WHOM**



DESCRIPTION/HYPE/ DISCOGRAPHY

CONTACT INFO

TRACK LISTING

I WILL INCLUDE a list of distributors at the end of this article. **NONE** of these names are known to be scumballs. There are some **GOOD** distributors who are not on this list — don't hold it against anyone to not be on this list. There are also some really **BAD** distributors who are not on the list, though. **THERE IS ABSOLUTELY NO SUBSTITUTE FOR TALKING TO A NUMBER OF LABELS ABOUT THEIR FIRSTHAND EXPERIENCE WITH VARIOUS DISTRIBUTORS!!!!!!**

(I just used more exclamation points than Shane White, so pay attention to that statement!)

Some Distributors

1000 FLOWERS
251 SW Madison
Corvallis, OR 97333

CHOKE
1336 W Ohio
Chicago, IL 60622

CROSSTALK
1557 N Honore
Chicago, IL 60622

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Columbus and Preble Aves.
Pittsburgh, PA 15233

GOLDENROD
3770 Tansy Street
San Diego, CA 92121

K RECORDS
P.O. Box 7154
Olympia, WA 98507

LUMBERJACK
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Falls Church, VA 22046

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P.O. Box 1814
Brattleboro, VT 05302**

PROFANE EXISTENCE
P.O. Box 8722
Minneapolis, MN 55408

REVOLVER USA
290-C Napoleon
San Francisco, CA 94124

RHETORIC RECORDS
P.O. Box 82
Madison, WI 53701

ROTZ RECORDS
17 N Elizabeth Street
Chicago, IL 60607

SOUND IDEA
P.O. Box 3204
Brandon, FL 33509

SUBTERRANEAN
P.O. Box 2530
Berkeley, CA 94702

SUREFIRE
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71

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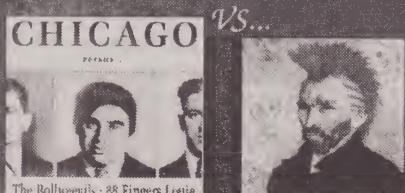
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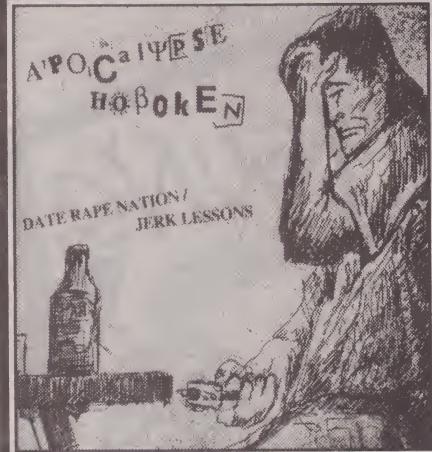
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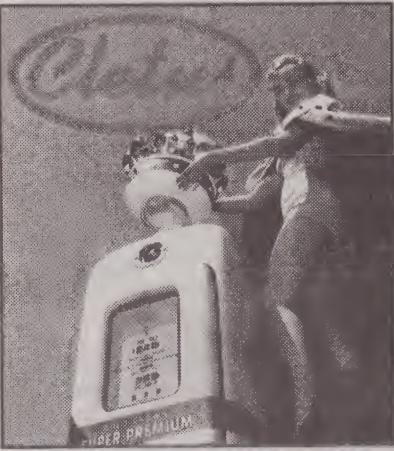
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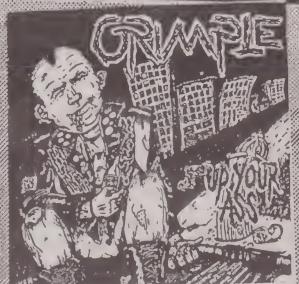


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Distributors Get in touch!

My life had almost lost all meaning till, one rainy day I found the first MCD of the Swedish band *Bad Dreams Always* in my mail. Somewhat irritated by their cover, reflecting nothing but violence at first sight, I soon found out that the record contained a bunch of surprisingly original songs, and when some weeks ago their second self-produced offering called "Panichead" arrived, well, there just had to be an interview with the band in the following issue. It was conducted by fax and, unlike many other bands I had met before, there was even more behind it than just the wish to have a good time playing in a group...

[By Matthias Höpfer]

I heard *Bad Dreams Always* started as a side project? Which were the other bands you were playing in and when did *B.D.A.* come into existence?

B.D.A. started in 1991 as a side project to *Kazjurol*. In 1993 *Kazjurol* quit and all energy was put into *B.D.A.*.

Joakim, why do you think *Suffer*, the other band you played in, broke up or does not exist as a band anymore?

Suffer exists in my mind every day. I still make *Suffer* songs whenever I feel like it and then I record them in Pontus' studio. If the time will be right, I'm sure gonna give it a chance, but for the moment *B.D.A.* are the main thing. The thing that happened to *Suffer* is the same thing that happened to a lot of other metal bands - punk arrived.

What kind of music do you see yourself influenced by?

We listen to almost everything in punk, hardcore and metal, but of course we listen to some other styles as well...

What you do you call *hatecore*, so I suppose there is a lot of anger, if not hate, involved. What then are the things in life you hate/that make you angry?

We write our music and lyrics to provoke whatever subject is at hand. It is not the most odd thing to do, but we try to do it a different way compared to a lot of other bands. We don't preach, we practice.

They say people in Scandinavia are generally more melancholic than in other parts of Europe. Even some people I know who lived there or have their roots there,

consent to this. Things like more widespread than usual alcoholism or the existence of seemingly many more than usual black metal bands & related practices could possibly be proof of it. Would you agree with that and if you do, where do you see the reasons?

Scandinavia and Sweden are suffering a lot from unemployment and other cut downs that make people lose their faith in the government and maybe this is why people become alcoholics. But I don't think this is something that just Sweden suffers from. It is important that we, who are still young, make our voices heard out there, which is exactly what we are trying to do with *Bad Dreams Always*.

What is the musical scene like in Fagersta? Is this place some kind of stronghold for music? Which is





the dominating musical genre?

We used to have a lot of big names play here like *Carcass*, *G.B.H.*, *Morbid Angel*, *Green Day*, *Sepultura*, *Kreator*, *GWAR* and tons of other bands. The list is really long... The musical climate in Fagersta has always been a really hard one when it comes to bands that lived or live here. *Bedroevlers*, *Crude SS*, *Kazjurol*, *Suffer* and *Happy Farm* just to mention some. These days we have *No Fun At All*, *59TP* and of course *B.D.A.*

Do you play many shows and do many people come to see you?

We haven't done more than about 20 shows and a couple of festivals so far. It was everything between 0 and 700 people at our shows, but we don't care too much about that. We always do the best we can on stage...

Your releases, so far, always have those nice covers of someone suffering and also have a rather brutal approach to S/M. What is the concept behind it if there is any?

The covers say a lot of what you can hear on the CDs as well, don't you think so? We are not into S/M, but it's nice if anyone reacts on that pic on "Despised and Scornful" in a certain way...

Comparing your two CD-releases "Despised and Scornful" and

"Panichead", your vocalist Pontus Ekwall sings differently, on the first one his voice was so incredibly rough... What are the reasons for that rather radical change in style?

It's true that the vocals are different on the two MCDs. I think this is the natural progress of our singer Pontus. On "Despised and Scornful" he was somehow unused to singing and maybe, these days, he has learned to relax while screaming out. The vocals are still rough but in a more angry and panic-like way...

What did you have in mind when you decided to use the name "Panichead"

"Panichead" stands for what you feel like sometimes when you have to pay bills without having the money to do so, or when you don't have the time to do a thing you should have done a week ago already. The name suits the music and the cover of the CD really well, I think.

Earth Records Inc. seems to be your own label, are there any other bands on it?

We haven't released any other bands yet. Let's see what the future brings...

What do you guys do besides music? I always find it interesting to see what people work and do in their real lives when they are

not musicians...

Christian is still going to school, Pontus works as a chef during daytime and he also has his recording studio where he spends a lot of time. Tommie and I are unemployed. Tommie has his son to take care of, and in some way, that is a lot of work to do. I play some football in my spare time.

Are there any plans for the future besides the European tour?

Of course we are looking forward to the tour in October (w/*Destruction* - Ed) and hopefully some distributor will pick up our records so people will be able to get hold of our songs in the future...

Here are two reviews that may give you a good idea as to what *Bad Dreams Always* sounds like.

Bad Dreams Always

"Despised And Scornful" MCD

If this is hatecore, then *Poison Idea* on their "Kings Of Punk" LP were as well (excluded are the melodic parts...). I can only say good things about this CD with the lovely cover from Sweden. Lots of thrash, double-bass drums, breaks and tempo/rhythm changes within the songs with a singer like *Poison Idea*'s. A bit deathish altogether, but this has all that a good band needs!

BAD DREAMS ALWAYS

"Panichead" MCD

Another great effort of this Swedish 4-piece and it's just as hardcore as the one praised in last issue! Now that the singer seems to have recovered from what I suppose must have been a really bad cold, the band invites us to thrash to 12 new and mostly up-pace songs with the usual great rhythm changes and brutality. *Earth Records Inc.*, c/o Tommie Petterson, Hantverksvägen 8C, 737 48 Fagersta, Sweden (18:31/MK)

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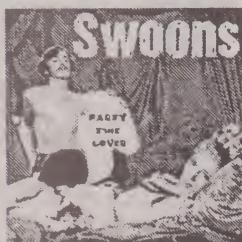
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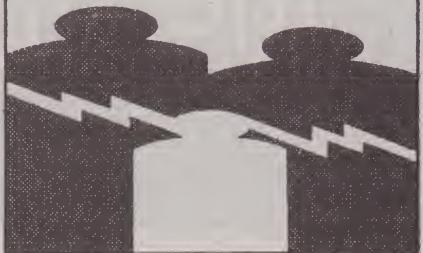
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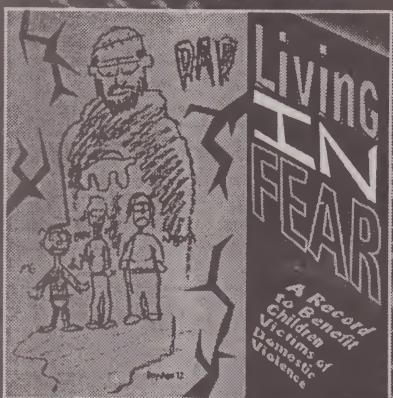
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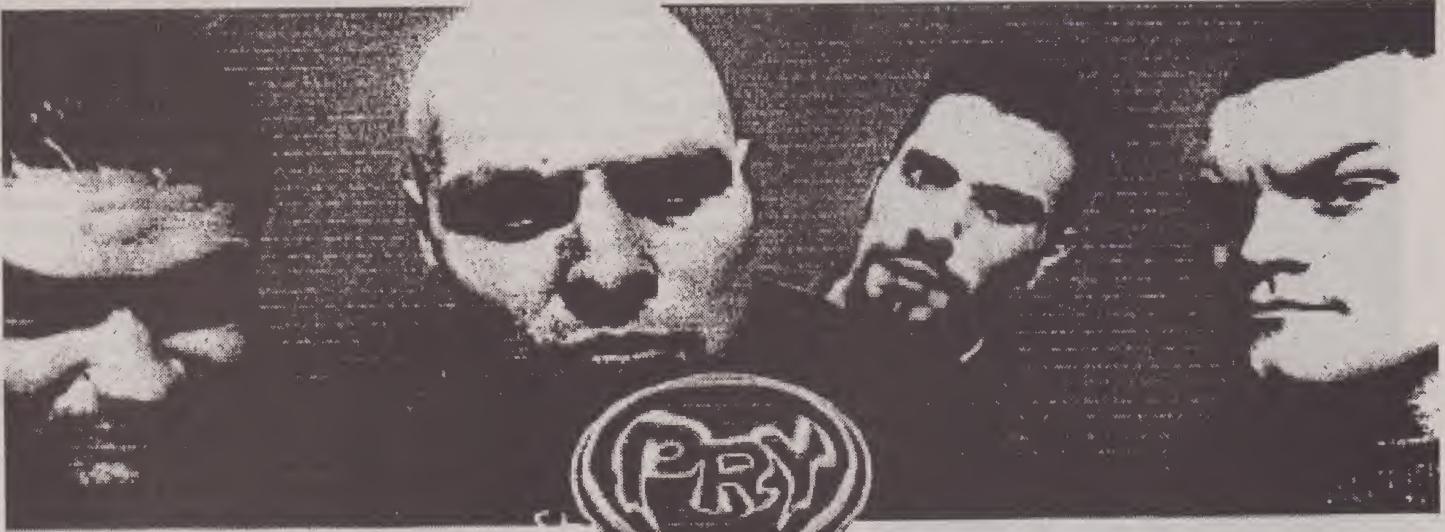
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ORIGINALIY, I WASN'T PLANNING TO DEDICATE MORE THAN A PAGE FOR THIS INTERVIEW SINCE PRY AT THE TIME OF THE INTERVIEW WENT SO WELL, THOUGH, THAT I FELT I HAD TO INCLUDE IT IN MOST OF ITS ENTIRETY. WHAT FOLLOWS IS MOST OF THE CONVERSATION I HAD WITH GAVIN VAN BLACK, LEAD SINGER AND FRONTMAN OF PRY. PRY FOR THOSE UNFAMILIAR IS A FUCKIN' RAD NEW BAND OUT OF NEW YORK CITY WHO PLAY A SOMEWHAT POST-HARDCORE TYPE OF MUSIC WITH A WHOLE LOT OF BITE. READ ON SUCKER.

HADN'T OFFICIALLY RELEASED ANYTHING YET. WHAT FOLLOWS IS BY KENNY SARDINA

I won't take up too much of your time.

It's one o'clock in the morning. What the fuck am I going to do. Thursday night is pretty happening around here, but I can't stand local bars.

It seems the three bands (Burn, Absolution, Die 116) that I'm aware you've been in seemed short lived. What do you attribute this to?

All three of those bands... Burn was around the longest. You take that much frustration and you lock it in a room, and it's going to implode on itself. That was the case with all three bands. Burn stopped being fun and was more of a chore. Absolution just became utter dispute, musical differences. I didn't want it to become some kind of hippy jam thing. Die 116 I will attribute to bad management as well as Burn. We did a lot of work with that band. We toured and played constantly. Our label didn't really back us up. They didn't have the distribution that we needed. We ended up going to hell on the road pretty hard. It was musical differences too. If you listen to "Kiss it Goodbye", it sounds totally different from what I'm doing with Pry. I think also that I have an idea of what I want to do with music, and I can see myself staying in this band for a long time because I'm happier with this band than I've been with any other band. It takes a long time to get to that point. It's all a matter of trial and error. That whole x-member stigmata follows you everywhere. A lot of people give you shit like "people just like your stuff because you're an x-member of this band and that band." I didn't know there was a rule that said "you could be only in one band and then that's it. You have to call it quits." Kids are really closed minded, and they look for reasons to tear you down. I wouldn't say I am at war with my audience, but I have certain grudges against the listening audience and their perceptions of musicians and how we should be.

I understand that. I know being asked questions of your older bands gets old quick. That's why I didn't want to dwell on them too long.

They're always going to come. It's not a problem. It's something that I learned people will ask questions about. I get asked questions constantly. The questions that bug me are "does the new band sound like Burn?" or people asking questions like - people always seem to want New York bands to rag on other New York bands. Contrary to most people's beliefs, everybody in New York gets along really fuckin' well.

Being that you're a new band, people just see the X this and X that because they really haven't heard the music yet. For a while there will be a lot of this kind of questioning until people familiarize themselves with your new stuff. What makes me laugh is "oh yeah, well X members of this." But still, we're not asking for any kind of special treatment. We still open bills, we get paid opening band guarantees. I've been at this for like 14 or 15 years. You get all this shit for being in this band and that band, but still you don't get any of the benefits of it. I'm not asking for that. I'm just asking for people to be fair, which is hard to do, to ask people to be fair in this day and age.

Today we received something new by Orange 9mm from Atlantic I believe.

Any hard feelings there?

The new record is fuckin' awesome! It's incredible. If you have an open mind to music and you like good rock, that's it. We were on the road with them for a bunch of shows. I can't say enough good things about those guys. They're fuckin' good friends of mine. I wish them all the luck in the world. They're great people. Chaka and me are still like best friends. ...through all the shit we've been through.

I've yet to familiarize myself with Orange 9mm. At some point I need to pick something up. I almost feel guilty, though, buying it.
Why should you feel guilty buying it?

Mainly because it's on one of the majors, Atlantic I believe, and 14 or 15 dollars is a lot of money.

Blondie was on Sire, the Dead Boys were on Warner Brothers, The Clash were on a major label and so were the Ramones. Major labels turn most kids onto punk rock, surprisingly enough. Yeah, and all the evils too. I'll tell you something too, all the independent labels... My opinion of the independent labels is that they're a bunch of scamming little rich kids. That's basically all they are. They're a bunch of rich kids who know they can take advantage of bands and they do.

(I quickly change the subject knowing this battle of indie vs. major has been beaten into the floor and I have a zillion questions left to ask)

It seems you've garnered quite a notorious reputation? Why?

I have a reputation? I'm a big mouth. I'm honest. People don't like it when you're honest. I'll say yeah, I do make most of my living off of music. I do see myself ending up on a major label. I would like to succeed as a musician. The people I look up to like David Bowie and Peter Gabriel are professional musicians. They are people who have made a living off of it. They are also people who have done great things if you think of the benefit concerts they've done. People like Sting and Morrissey... It's funny that they're all British by the way. Those are people I look up to. They've changed music and I admire that. I honestly did not get into music to feed the homeless and save the whales. The first band that got me into music was Kiss. Fuck, I got into music to breathe fire, spit blood and wear big spiky boots. People don't like that. Especially with the whole European music community, and I love those kids. They're really nice... The music press in Europe and the music press in general has changed the term critic to the term criticize. People are so quick to jump on musicians at the slightest turn of anything. They love to tear us down, and honestly, I'm not going to carry some little fuckin' kid's cross for him. If he has a cause to champion, then get out there and do it. I have all the hope for them in the world. But you know what, I've got my own fight to go do. I was brought up an orphan, and I lived in poverty all of my life. I live in a squat, but I don't spare change. Me and my girlfriend both work hard for a living. Everybody in my building works hard for a living. People are like "you live in a squat!" They picture some deathless space and me sleeping on cardboard. Me and my girlfriend built this place from the ground up. We installed



all of the plumbing and all the electrical. We have cable that we pay for. We have a phone, obviously which we pay for. We have a computer which we paid for. And she doesn't come from the easy side of the tracks either. It just seems to be that every kid that I've ever seen waving a flag screaming "don't sell out" has a trust fund behind them. That's something that gripes me because a lot of the people who I know who are trying to succeed in music: Chaka, the Kohler brothers... They all come from working class families. These are people who have done better for themselves and have gotten ahead. The thing is that the public doesn't like that because for some reason they want us to suffer. I don't understand it.

Now, you're much older than you were when you played in Absolution. Back then, to some degree, making money in a hardcore band was very unlikely. How have your views changed as far as drawing lines between having fun and it being a business?

Music is something that I love, and I'd be doing it regardless. I love music. I live to do this. I want to make a living out of it. It's still fun for me and I still love talking to people. I love meeting kids at shows. I've had kids come up to me and say "you're the reason I started playing guitar." That makes me feel so fuckin' good. That does make me feel like I've done something, but I have so much more that I want to do. I love playing live. That's something I've always loved to do. That's another little gripe I have. I love crowded shows. I love it when there's a lot of people there. When I was in Die 116 we played shows in the Midwest where I'd be like "Jesus, there was only 9 kids there." Some kid would be like "yeah, wasn't that cool." First off, the music public has to understand that music is not fuckin' theirs. We the musicians write the music. We say what goes. They do not own our music. We lend it to their ears. Musicians need to realize that we are the ones in charge here to a degree because yes, without the audience there would be very little reason to play for a lot of people except for self enjoyment. The music public needs to realize that we do a lot to write music and get out there and play. It costs a lot. For us to play in Philadelphia: van rental, gasoline, food... You're talking about over \$200 right there. For a kid to say "we could only pay you \$125." That hurts. Yes, there's merchandise but then you have kids griping about 8 to 10 dollars for t-shirts. It's the 90's and this things costs money. It sucks because if it all boils down to, you know whose to blame, the people at the Whitehouse and the GNP because I don't see the rich people sweating all that hard right now. If it comes across in my vocabulary, yes, I am very classist. I'm socialist and I'm classist. To be that kind of -ist is wrong because I have met people from affluence who have done great things with their money, but 90% of the time, they look at me and say "You live in a squat. You've got to be some kind of junkie crackhead." First off, I'm not a junkie crackhead. I've been through my drug problems and I'm very open about it. Yes, I have been a drug addict and an alcoholic. I've been through all that shit, but I've overcome it. I've been discriminated against for so many different things. When I first moved into this neighborhood... I'm half Mexican but I look white. I was a white boy. I was brought up in Vermont being half Mexican. I was considered a wet- back. Where do you go? I know I'm getting off the topic. The whole thing behind it is that people seem to want you to carry their torch for them. We write music. It's the entertainment business. I don't understand why people can't just have fun with it. That's one thing that seems to be missing in music now, the fun. You see it at shows from the emo kids who are so hung up on every self-righteous little thing they have, they're stoic, to the big bully knucklehead kids who pummel the hell out of anybody who doesn't agree with them. That's the problem with me and shows. I hate seeing that kind of shit. The last couple of shows we have played have been great. There wasn't one single fight. Everyone seemed to get along. It has been really nice. There have been shows that I've seen... I was in Burn! I saw fights! In most Burn shows, were basically fights between the band and the audience. We (*Burn*) did a show at a small local bar just for the hell of it. It was me, Chaka, Matt Cross from Orange 9mm, and Davide and we did four Burn songs. There was a girl that was there from one of the classes that I teach. She's a quiet, young college kid. She goes, "It's so funny because with four clicks of the drums and I saw all these nice, mild-mannered kids turn into lunatics." It's weird that we had that kind of energy that would turn your average setting into Vietnam. I think about it now. I wish I remembered a lot more of when I was in Burn, but like I said, I had drug problems. I'm not ashamed of it. It's what I did. It's what happened to me. For me to be "I'm a different person." I am a different person. The drugs have definitely changed me. It's just strange because I don't remember a lot of the Burn/Absolution days. It's funny because we got pegged as being a straight-edge band a lot. Sorry if I let anybody down by being open about my drug abuse. It happened and it's the truth kids. I'm not going to lie to you. It's out there.

(Conversation goes into some of the pros and cons of signing to a major. The following were some of the major points we touched on.)

The whole thing is people are like "major labels fuck over bands." The thing you have to understand is that a lot of kids in these bands don't know how to finance that well. They get his huge heap sum of money and all of a sudden it's like "woooah, I'm rich." No, you're not rich. You have to live off of that money. Let's say you have five people in your band. You have five people who have to live off of X amount, put out a record, finance a tour... The thing a lot of musicians do is the second they get that money, they change their lifestyle. If I get I signed... I have a serious emotional attachment to my place and the people who live here. I live in this building with incredible people. People that I learned a lot from. There's two guys who live downstairs who are old Black Panther Party members. I've spoken to them about politics. There was this guy in this building who I miss dearly who passed away about a year ago who was an X-Hell's Angel. I learned more street knowledge in this place than I would ever learn anywhere. The people... In the culture I dealt with living in the homesteading community, I learned things that I would never learn anywhere else and I love my lifestyle. I don't look to change it. Eventually I do see myself living as a recluse with my wife and my dogs and whatever. That's the big mistake a lot of people do is that they go out and rent these really plush apartments. They're going out to eat. They're partying. Then what happens is that a lot of them get hooked on drugs. It goes downhill from there. Major labels take a lot of blame. I'm not saying that a lot of major labels don't dick over bands. Hell yes, that does happen. The problem is that you give this kid this money and he's like "oh, I'm fuckin' rich." And, they're not. It's basically getting paid the same as you would working a normal job. You got to ration it out. Like I said, there are great things you can do with

it, but there are also horrible things that can happen to you if you don't do the right thing.

Where exactly do you live in Manhattan?

I live in the alphabet, basically between *{none of your business}*. I'd say there's a 9 in 10 shot that our phone call right now is being tapped by cops. I live in a homestead. They tap all our calls. They think we are a radical outside fringe group as far as they're concerned. Honestly, most of the cops that I've met in the neighborhood have been fairly cool with me, but we happen to have a lot of problems with the cops and this building. We are not like young kids. I'm probably one of the youngest people in the building. They're fine with us. The whole neighborhood is fine with us.

Every so often I go to New York. A couple of weeks back I remember seeing on public access some cops use gorilla tactics to get some kids out of a squat.

That was on 13th street. We got those buildings back. We only lost one building out of that whole bunch. That was a building that new kids had come in and taken over. That's the problem. The new kids come in. They don't have any etiquette. They piss off everybody in the neighborhood. Being a squatter doesn't mean you stand up in the neighborhood and you fuck with people in the neighborhood and you alienate yourself. You have to assimilate to the community. That's what being part of the community is. A lot of people don't understand it.

I remember some lawyer guy saying that some buildings didn't belong to anybody, so the City of New York turned them over...

The buildings were turned over during the Koch administration to the 13th Street Homesteading Association. The thing is that Giuliani is militantly anti-homesteading. He rather have these buildings sitting vacant so they can collect taxes on them. I will personally level this building and this block to the ground if they try to take my building. That's just the way I feel about it. I don't wish to cause anybody harm, but this is my life. I came here with nothing and if I am going to be forced out, I'll leave with nothing. That's just my belief.

How did Pry come to exist?

The whole concept of Pry started when I was on tour with Die 116 in either Belgium or Italy. I was kind of getting tired of... Honestly, me and the drummer Andrew were not getting along. I couldn't deal with him. I didn't like his attitude about things, and he was very condescending and so and so forth. I don't care if he reads this and hates me, big fuckin' deal. I just got sick of it and I started writing material. I realized I didn't want to play the music with that band. It wasn't the material that band would play. The whole tour went real good. The record label screwed us around and stuff. I think we were the first band in the history of Europe to come back piss broke. I came back with 56 bucks in my pocket that I had to live on for two weeks. We played our last show in CB's, this whole Wreck-Age bullshit thing. We broke up. I had been in contact with Jim when I was in Europe, and Jim had played in Europe for a while. We went through a couple of guitarist and a couple of bass players and this and that and the other thing. We ended up getting John Mark, a great guy. I love him dearly. I get along with everyone great. I played with Pat in Die 116 and he wasn't doing anything. It all fell together. The chemistry really last. We all get along really well. Everyone's pretty level headed. I'm probably the big mouth of the band. I'm the outspoken one. I'm the spokesperson for the band. It's my position being the frontman/lead singer and old man of the band even though I'm not that old. I'm only 28 years old. Everything came together fairly well. We've been playing quite a few shows lately. The record came out. I'm happy with it. I'm looking forward to recording more material. We have a lot of stuff we really want to record soon.

The record is being released soon, right?

It was supposed to be out May 14, but you know how it runs. Chuck is trying to run a company by himself. He's running himself into the ground. I feel sorry for the guy. He's done a great job. He's really busting his ass. Like I said, he's run himself ragged on the whole thing.

He seems to be putting a lot of time and effort into each band.

Yeah. He's got this new Seven Gone thing that's coming out. Did you hear the old Seven Gone? I'm not too keen on it. I don't like it. I think the new Seven Gone blows it out of the fuckin' water. I love it. I like the new Seven Gone a lot. I don't like the old Seven Gone.

I know Chuck plans to push you guys hard.

He better. We've been busting our asses. I'm fuckin' dying here.

{We talk about Miami a whole lot and briefly touch on what the band plans to do to distribute their release abroad}

Obviously people shouldn't be expecting your new band to be the second coming of Burn. What kind of adjectives would you use to describe the "Pry" sound?

It will not be the second coming of Burn. Those kids should start their own bands. We did our work. Now, you go do yours. Go do something to impress me. I want to be impressed.

What types of adjectives would you use to describe the Pry sound?

Definitely aggressive, definitely urgent. We're not a macho, overbearing, tough guy band.

I hear a little 70's rock feel, some Quicksand, Jane's Addiction... {I feebly try to describe the Pry sound}

Can I be honest with you? It's all blues influenced. I'm like a big blues nut. All those bands... Quicksand was a big time Jane's Addiction influenced band. Dave Navarro is an incredible guitarist, and he's very blues based. 70's rock I guess. I'm into orchestration and into jazz and blues a lot. That's where it all comes from. It's a compliment for you to say that because those are all bands that I think are great. I wouldn't say I was definitely influenced by Quicksand, especially because on their



last record there was a lot of stuff on there that I wrote when I was with Burn, and they ended up using it. It's a hard music to explain. That's what I was aiming for, to do something I haven't done yet. That's why I love that music. You can always flip the script and do something different.

Whereas in Die 116 it was much more noisy.

That was fun. That was more fun to play than it was to listen to. That was pretty much our credo. Die 116 was such a catastrophe from start to finish. People disappearing. People getting fired. People quitting the band. It was nuts. We literally lost our minds in that band. I had a great time, but I lost so much sanity in that venture.

I remember seeing Rorcshachs first show in ABC a bunch of years back and you were there and so was Mike Bullshit. Did you have any involvement in ABC back then? What are your feelings towards it now?

The honest truth. ABC was found by me and Sane from Sane Smith. Mike Bullshit was walking down the street and I showed him the place. Next thing you know, he jumped on the idea. I had talked to people about doing shows there a long time ago. Burn actually played a show there with Quicksand. Of course immediately afterwards, because of who we were, we got ostracized from that whole cool scene. Mike Bullshit had the gall to call me a homophobe and all this other shit. It was totally unfounded. If anybody knows my background, they no longer I'm not a homophobe. My hats off to Mike Bullshit because he did a great job of marketing his sexuality, which I think is a cheap shot because people get killed over being gay all the time. He used it to his vantage point to be, "oh if you don't like my band you must be a homophobe." Kudos to him. He's a fuckin' exploiter. I worked back then as a bartender at a gay club. For him to say that... It's a shame because ABC No Rio became like the Lord of the Flies. You put all these kids on their own little island, and it became its own little hierarchy.

{We talk about MRR. I won't bother you with the details}

I don't understand where sex became such a taboo. Sex is not sexist, sex is sexual. There's nothing wrong with sex. Sex is a beautiful thing and it's a shame they've turned the male genitalia into the boogey man. They make it seem like a woman cannot have sex without being raped. That's a fuckin' lie. To say that is to say that you've given up all trust in the human race and in all theories of love. I hear the stories so much of these people who are like, "I was molested as a child." Boo fuckin' hoo. You know what, 95% of the people that I know of, my generation including myself, were molested. Get over it like the rest of us. These people are just so hung up that they use their problems as a crutch instead of a platform. That's the biggest problem with our generation. We are too complacent and so heartless about our hardships that we've dealt with. It's like, "This happened to me so my world should be planned for me. I shouldn't have to work for anything." Fuck that. Some of us have gotten over it and gotten on with our lives. It's a sick fuckin' world and I'm sorry the children suffer for it, but the most you can do is get over the situation and change it for the fuckin' better. If you don't, it's going to lash back on the next generations of children. I met so many girls who are like, "I was molested as a child." I'm sorry, I'm really sorry. I wish that upon no one but why are you going to take that out on the rest of the world? Why are you going to judge the rest of the world as the person who molested you? Why are you going to shut out people that could be your friend? Second off, and this is a problem I have to deal with because of my size and my image, don't judge me as a big violent lout. If I were a woman, I would be a blonde with big tits because I get generalized as big and dumb more than anybody I know. I talk about this with so many people of my similar stature. People judge you on your image, on the way you look. People see the tattoos and they see the size, I'm 200 lbs., and yes I've fought competitive kickboxing and so forth. Don't treat me as some big dumb, I hate to use the word, jock. I hate to be treated that way. I get that treatment from women all the time. I go up to talk to a girl and they're like, "You're hitting on me." First off, don't flatter yourself. I have a girlfriend. I'm very happy at home. Second off, a man can't have a conversation without her thinking you're hitting on her. We're all not like that. They're like, "A majority of you are." Well maybe it's because a majority of women treat men like that. There's a whole misconception of the whole thing. It's all based on sexual issues that have come up in our time.

{We touched on some race and cultural issues which I've eliminated for space sake}

Other than practicing, what kind of time and energy do you put into the various activities which go into the band?

I'd say out of 24 hours a day I probably put 16 into the band because at work I'm on the phone constantly for the band. I get calls from the second I wake up. I'm the only member of the band that can tolerate it. I've had the most experience dealing with this stuff. Everybody has their job that they do in the band. Jim does a lot of the artwork because he's really good at it. John Mark and Pat do a lot of the odds and ends. I do a lot of the PR work. I'm the big mouth.

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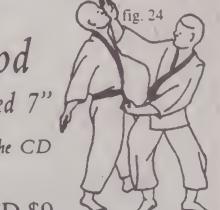
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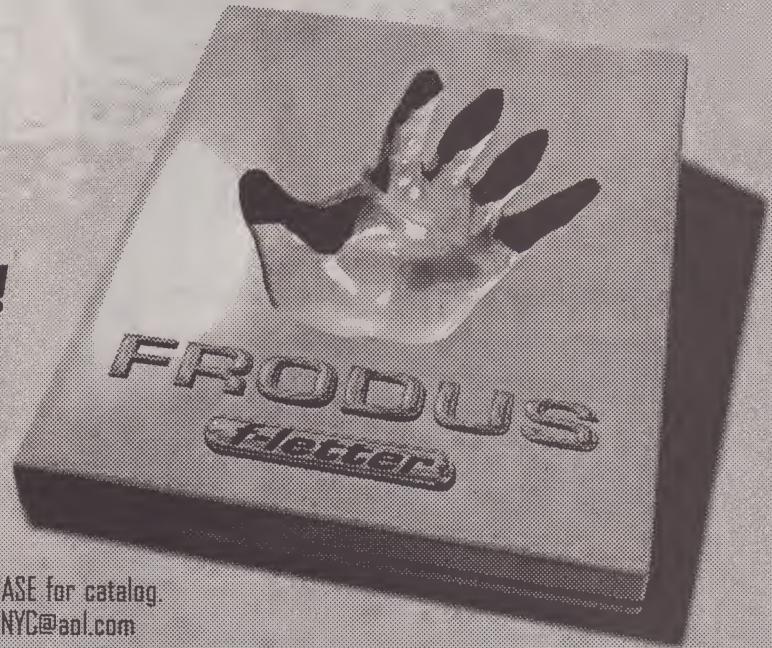
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FUGAZI

Interview By: Ray Fernandez
Photos By: Nelson Magana

This interview was conducted with Joe Lally, bass player for Fugazi, outside the shitty club The Edge in Ft. Lauderdale shortly after their wonderful set.

RI: How's things been going on tour?

JOE: It's been pretty good. We played through the Carolinas and Georgia and now we're heading across to make a date in Texas we missed last fall, and then we're coming up back through Tennessee. There's been some good shows, some fun shows.. There's a place in Eastern Salem that was a roadhouse type thing with a tarp over it. It was real cold outside and it was like an old rock n' roll shack made of wood and it was incredible actually because a lot of people showed up and they were real cool. They didn't wreck the place you know. They were real cool. It was a fun show.

RI: Have you played larger Venues, larger than this one?

JOE: Well, I think this is where we peak, no more than a couple of thousand.

RI: I think it's pretty fucking amazing that you can still charge 5 dollars a head when you can easily charge 10 dollars a pop.

JOE: Yeah, well, inflation will catch up with us soon (*laughter*), and it'll end up costing more to rent the hall than 5 dollars a head, but that day hasn't come yet and we're doing fine.





RI:
How's
Dischord
been
holding
up
lately?

JOE:
We're
doing all
right. We've
got some
new releases.
Jeff Nelson
has had a lot
of input on
what's come out.

Branchmanager and Lungfish has a
new thing out.

RI: A full length or a 7"?

JOE: Full length.

RI: What are your reactions to
Jawbox and Shudder To Think
leaving the Dischord family, and
would Fugazi ever consider doing
the same?

Joe: We definitely would not consider
doing the same because it's not in our
interest to do business with anyone
else besides our label unless our label
would fall apart. The next step we
would take would probably be Touch
and Go because we're friends and I
think Corey is super cool.

**RI: Why did Shudder To Think in
particular leave Dischord?**

Joe: For those guys to leave, I mean if
that's what they want, then I'm happy
for them. Dischord is a small situation
that can only distribute so much and
someone connected with a major label
can put their records in any store in the
world, but I don't know the exact

reason for their
leaving.

**RI: Can you
talk about
the new
album
"Red
Medi-
cine?"**

JOE: We
spent
more
time
writing
and
re-
cord-
ing
the
al-

JOE: The situation is so depressing
you know? (laughter) I mean the
president is just a person put in front of
people to represent the country even
though the person seems to mean
nothing.

**RI: Well except that he has the
power to Veto a whole lot.**

JOE: Yeah, but who knows how much
of it is his decision, it seems that he's
nothing more than a doll.

**RI: Do you see Clinton as the lesser
of two evils?**

JOE: I must say I haven't read a darn
thing about Dole, but then again I have
a hard time seeing the President as
more than a thing, like a prop so I
really can't comment on it. It's pretty
weird. I'm so completely damaged by
T.V. and the Media that the input
means nothing more than those T.V.
magazines about Hollywood.

**RI: Yeah, like A Current Affair or
Hard Copy.**

JOE: It's like the same to me. I mean
it's different, but it comes to me, the
same kind of impact.

**RI: How much of the media do you
think is distorted?**

JOE: Well that's the problem, we don't
know.

**RI: How do you feel about gay
rights?**

JOE: Well, the same way I feel about
any other rights to humans. I'm all for
gay rights, and I should also mention
that I'm all for all rights not to lesson
the gay issue. I just want to bring
everything else to the same level, that
it's a human thing not just a gay thing.

RI: The reason I'm asking is be-
cause people tend to have positive
views on female and African Ameri-
cans but when it comes to gay
rights there's a taboo attached to it
that makes a lot of people draw

their
lines
around
it. The
issue
is
impor-
tant to
me
be-
cause
I'm gay
and I

Fugazi

the Kill Taker?"

JOE: We had more time. We pro-
duced "Red Medicine" ourselves and
factoring that...

**RI: To me the songs sound more
structured. Was there any more
input from other band members on
this one?**

JOE: Those were just different time
periods, and we put those pieces in
between the songs and that would've
never seemed like the thing to do
before, but suddenly it was for this
record and who knows why they came
together this time.

**RI: Who do you think will be the
new President and why?**





like to know what the people I admire think about me.

JOE: The problem is it's a taboo thing, people are still scared to come out and say anything like your average Joe. They're so nervous among co-workers and people that they think if they show a weakness for this particular thing, they might be ostracized. It's fucking madness, but people will eventually get over it, even if it takes the next thousand years.

RI: I'm glad that the media has become more accepting towards homosexuality; talk shows are only one aspect and even though it may seem that everyone is trying to do Roseanne's Lesbian kiss, it's nice to see homosexuals being portrayed in a more positive way towards Middle America. Okay I once heard that Fugazi was a military term for a fuck up. Is there any truth to that?

JOE: We got it from a book where it appears once. It's from a book about Vietnam recollections and it actually appears as "a dangerous situation." They would say, "situation Fugazi." I don't know the origin of the word or even if the pronunciation is correct.

RI: Can you go a little into the meaning of the songs on "Red Medicine?"

JOE: Well I can only talk about the song I wrote lyrics for and sang called "By You."

RI: No shit. I thought that was Guy! I knew the guitars were too distorted for it to be sung by one of the two.

JOE: Basically it's about... Well it's hard to sum it up. It's

up to you to make your fight, to do what you want, to make your own world and to be the person you want to be and your actions make you where you are today.

RI: Why doesn't Dischord make colored vinyl?

JOE: Well the "Skewball" 45 was on clear vinyl.

RI: Huh???

JOE: Have you heard of it?

RI: No!!

JOE: It's a single called "Skewball." I think it was number 50.

RI: Was it an import?

JOE: No, it's just that people don't buy vinyl anymore and it's hard to find 'cause people don't order stuff and people don't buy it. Write to Dischord, you might still be able to get it. Also we don't press colored vinyl so it doesn't become a collectors item because we're out to make things so people can buy not make money off it.

RI: Well I mainly buy vinyl and to me it adds to the moment when the record is colored, it makes me feel fuzzy. Any opinion on Kurt Cobain's suicide?

JOE: It affected me a lot. It was a terrible thing to see and he made me realize that even if you had the funds for whatever you wanted, people still get low. I know I've been down before 'cause when you get low enough it's sad, very sad.

RI: I just want to thank the band for making great music and it's nice to know Fugazi will always be an independent constant.

JOE: Thanks a lot.

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RI: I just want to thank the band for making great music and it's nice to know Fugazi will always be an independent constant.

JOE: Thanks a lot.

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evr 30 - serpico - another Crypt Auditorium recording, this time from 10/15/88.

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Photos By: Nelson Magana

Interview By: Steve Papp

Though this interview was conducted over a year ago, the magic of an editor and a stupid little introduction can fill in the voids. Since reforming, Quit has added a second guitarist and released one of South Florida's best records ever, "Earlier Thoughts". I never understood why Quit didn't tour more than they did or didn't promote themselves in the underground more. They certainly would have been successful. Maybe some maturity and time off has helped them. Maybe they'll learn from their past. Maybe I'm just babbling and should let you check them out for yourselves. Either way, "Earlier Thoughts" ranks up there with the best of the Descendents and other bands of that genre. Look for their re release on Rojo Records at Y & T or any other good

indy record store.

RJ: When and how did the band first start?

Tony:
The

band first started in '88. Andre, the drummer, started it with Russel the old guitarist and one of the songwriters. He and Andre started it because they were unhappy with the bands they were with at the time. They actually formed and got Addie because they knew him from skating. They all used to skate up the same ramp. So basically, they all hooked up together, and they went through 4 or 5 bass players and then they found this one guy that they did a quick demo with. That guy stayed for about a year. I joined in '89. Actually they had kicked out their old bass player, and I had been bothering them to join the band because I liked the band a lot. I was like "I want to play with you guys." They were like "We already have a bass player. If we could have two bass players like we have two guitarist you would be in." They were in to having me in the band, but at the time the bass player was cutting it. But then he started slacking off as much as they wanted him to and the from a bass player so basically they axed join. Actually, they asked me to play were going to see how it in that formation for a year or two. I don't re-

and he wasn't giving attention they wanted him and asked me to for a while, and they out. The band stayed

Quit

member exactly when Russel left the band, but he did eventually leave the band before the CD came out. I think he left in the middle of 1990 and we had already recorded the album, and then we had put out the album in December of 1990. We hadn't had anything else out so that is pretty much the band history. After we put that out, we had been doing shows all over the country, here and there.

RI: How long have you known each other?

Tony: Andre has known Addie since they were 17, since '86. I met them in '88 and we're still friends. We practiced today and have a couple of shows coming up. Pretty cool.

RI: Name some of Quit's prime influences.

Tony: The main inspiration for the band when it started was The Doughboys. Andre and Russel were watching The Doughboys play when they said "Hey, let's make a band kind of like this. Let's make a band that makes heavy rock guitar, but sings." That's how they got their main inspiration. Each one of us has our kind of stuff that we like to listen to that we would consider influences of the band since we all grew up listening to the same kind of hardcore. We all kind of like the same power pop bands. But then each one of us has our own musical exploits that we like outside of the power pop genre. Andre likes heavy stuff, I like Caribbean stuff and Addie likes anything with a lot of guitar like Eric Johnson and Satrianni.

RI: Where'd the name Quit come from?

Tony: They came up with the name from messing around. They just decided to call it Quit - you know, when the joke goes too far. Also, at the time they'd always been into guitar magazine, at least Russel was, and he saw an interview with Frank Zappa. They asked Zappa "What is your advice for starting musicians?" He just said "quit." Sure enough that was one of the things that inspired us to name the band Quit. It's kind of a negative name. My mom, for one, is always saying

"That's such a negative name for a band. You need to get a more positive name for your band." If you lived Miami and hung out here and hanged out in the scene we hang out with, you'd get to know - it's more like a "Quit" thing to do that kind of thing. We're almost like adjectives because of the way we are and because we're always horsing around. We kind of made ourselves a personality and just because of the band. We're really three individual people but people know us as the guys in Quit. "They did this" or "there was this one award ceremony that was given out, South Florida Rock Awards, and this band from down here won and they're all signed and everything." But the guy who presented the award decided to mess around with the whole convention and just announce us as the winners. Sure enough, we went up on the stage. We were like "Yes, thank you. We want to thank our parents. We knew we didn't win so we were like, "We got the award now let's get out of here, and sure enough before we could even get to the door, the head of the committee said, "We need that award back. That award was not awarded to Quit. It was awarded to this other band and they really deserve it." He really went

down on the guy announcing. The guy who announced it was actually the guy who owns the label that we put out our record on, Rat Bastard. He's the executive producer on our album. He's got a label and a lot of contacts. We kind of do stuff through him because he had a studio, and he liked our stuff. We all helped each other out. We helped him promote the other people on his label which is pretty small but pretty diverse and at the same time helped get our name on the map as far as underground goes.

RI: What was the recording of "Earlier Thoughts" like?

Tony: It was hectic. It was smooth but it was - the studio itself was really... When we look back we laugh because that was how bad it was.

Sure enough the quality of the album speaks for itself. It really wasn't the playing that was the problem, it was the quality of the studio. The recording of it was a long tedious process because 1) we had to record when the studio wasn't being used so we didn't have to pay. It would be from ten o'clock at night to about six in the morning on random nights for 3 or 4 months. The main tracking we did, the bass and the drum, we did those quick. The guitar overdubs and vocals on top of that took a lot of time and then mixing it took another long time and then finally getting it out. It was long overdue after all the time we put into it. It was recorded on 16 tracks regular, nothing out of this world. I wish it had sounded better or we had more experience with recording or maybe a better studio. Unfortunately I feel like the quality doesn't do the band justice. Oh well, that's how it happens. Look at Husker Du. Their albums sound like shit. Those are great songs, and that's how you remember them.

RI: How many copies of each format of "Earlier Thoughts" was pressed?

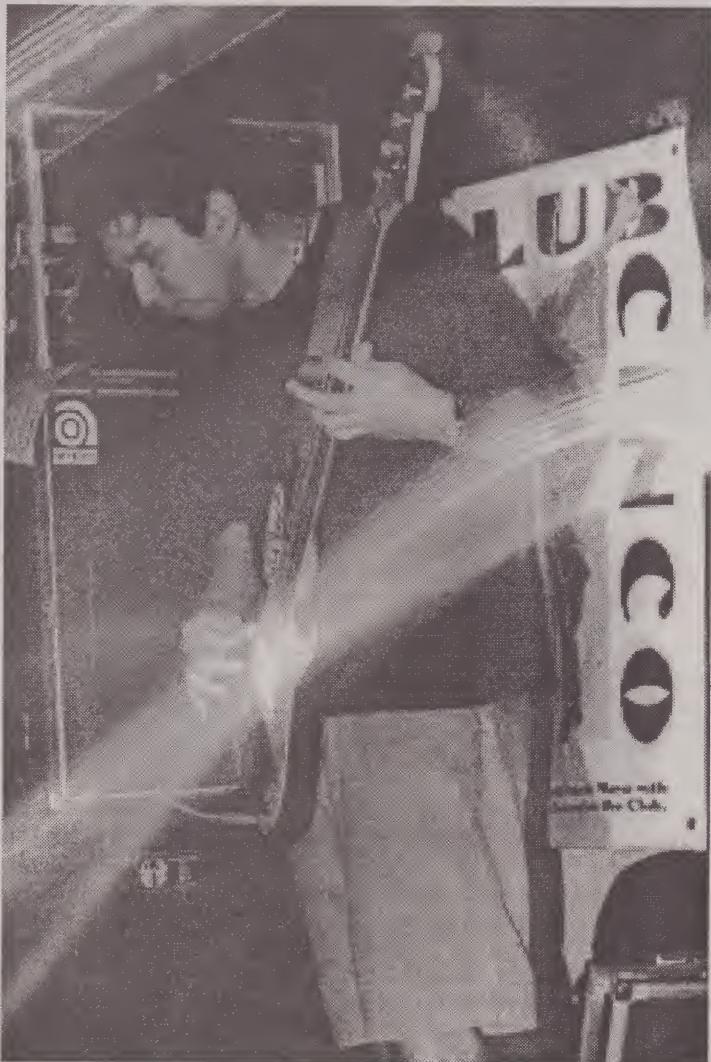
Tony: We pressed a 1000 CD's, a 1000 cassettes and 500 records. That was it. We never pressed again. It was really because of the money. We didn't have the money to put out a second pressing. The money we made for the album was

really to pay for the album itself. We had like 3 or 4 investors into the band some of which we never paid like parents and stuff. We were able to pay back friends of our parents that fronted the money with interest by negotiating through gigs and also with the money we made from it on retail.

RI: How many were sold and how many did you lose to Hurricane Andrew?

Tony: With the hurricane all we really lost was about 120 records. The CD's and cassettes were already gone in retail and we sent a lot of them out to college radio. Close to 3 or 400 copies of the CD's were sent to college radio. Actually we might have sent two copies to 300 stations. We sent a lot out for promotion just to put the band on the air in college radio across the country. We even charted back when it came out. That was pretty cool.

RI: Did you have any other people try to take Russell's place after



he left?

Tony: We had dozens and not one of them worked. We were trying so hard to find someone. We kind of needed someone. We were getting worried because our songs are kind of complicated with double guitar. Addie felt honored to handle the guitar himself. That's why we decided to stay as a three piece.

RI: Name some bands you've opened up for and some memorable show you've played. *

Tony: Social Distortion, Green Day, Gang Green, Butthole Surfers, All, Doughboys, Seven Seconds, Fugazi, Helmet, Dead Milkmen, The Godfathers, Big Drill Car and there might be some more. A memorable one was when we opened for Big Drill Car in Tallahassee. I was really psyched. I had been dying to see them live. I had caught them live once before, but it was in Miami when we opened up for them and All. I didn't get to see them because the show fell apart. We played up with them at the F.S.U. campus. I was dying and elated. I saw their soundcheck and I was really happy about that. We played our set and then I went outside and had a slip and fall and I ended up in the hospital and I never saw them. I was really pissed because all my friends that were there, my band mates and the people we brought with us said, "You missed the show. It was so good. You would have loved it." Meanwhile I was dying in the hospital practically. That was the most

memorable one because I didn't get to see them. Actually, when we played with Helmet in Pensacola that was pretty cool. Helmet, they rock. They liked us and we liked them. It was cool. It was like two extremes of heavy music because they're so mean and hard-edged and we're like playful, silly music. That contrast made the show special.

RI: How and when did the original breakup of Quit occur? When did you stop playing?

Tony: We stopped playing in July of '93 because Addie had an accident and he broke his arm. His arm is still not healed completely. That's why we started working with another guy on guitar to help Addie out. We really didn't breakup then. We just took some time off. We couldn't do anything about it anyway because of Addie's arm. We didn't really want to say "okay guys we're broken up." None of us wanted that. At the same time none of us wanted to deal with the band for a little while. We were going through changes. Everybody was growing up basically. Addie with his arm fucked up - the band took way too much of a secondary thing to all of us then. It wasn't bad after all. While it was going on, I was kind of worried and a little pissed. I was discouraged. All the time I had put into the band, and we didn't even play out. All that education that I skipped. All the college I didn't go to. I wouldn't say we broke up. We just stopped playing because of the accident. As a result of the accident, me and Andre formed King Friday with two other guys. It's a whole other thing. Sure enough today when we practiced it was weird. We're really happy with how the practice went.

RI: What's going on with the future of Quit?

Tony: Once we get some gigs done locally, we're probably going to start hunting... There's actually a combination of things. There's a studio down here that

Andre is involved with, and they're upgrading their equipment. If they get these special 8-Dat recorders, they're like 8-track video tape machines that record digitally for music. If the studio gets them, we can finish the second Quit album. We had started it but never finished it. We finished the recording but now we would be able to mix it. It's the whole other half of it. We can definitely work on that, have it ready, maybe shop it around, maybe put it out ourselves. We want to maybe have someone locally take care of "Earlier Thoughts" second pressing. Maybe even a 7" or a CD-single. I don't know yet. First thing is the gig, and then we're going to decide from there. Right now is to early to say.

RI: Tell me a little about the new album.

Tony: The songs are more mature, but they are still the same genre because they were written at about the same time anyway. It's basically "Earlier Thoughts" Part 2 if you ask me. There's like 10 or 12 songs. Some of them are "Answers", "Sunday Driving", "World and Me", "Indigestion", "Contradictions"... There's so many things we want to do. We need to take the little goals and then set bigger and bigger goals. The effort and the time it took to make "Earlier Thoughts" - it was a lot of blood, sweat and tears. It was so hell at times. It seemed like it wasn't going to go anywhere. I even wrote a paper about it in school because it was such an achievement in the end. Then I finally got me a copy of it and was like "yeah". That was weird.

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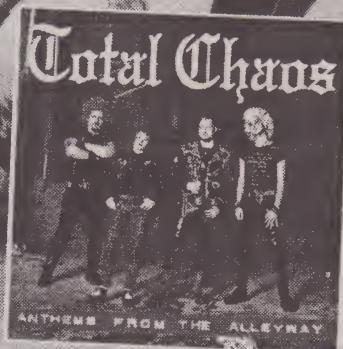
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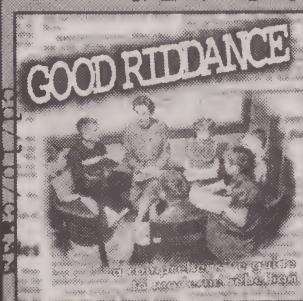
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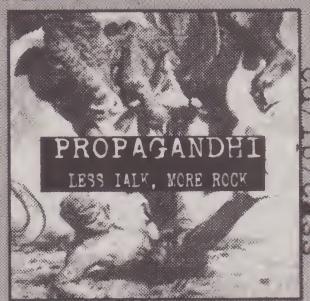
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Die Gotik Treffen 2000

DEATH IN LEIPZIG

or: AS A WHOLE GERMAN CITY WENT BLACK...

Friday, 24th through Monday, 27th May the historic city of Leipzig was the setting of yet another "Wave and Gothic Meeting", an occasion for Gothics from all over Europe and, if we believe the promoter, even from Canada and the USA to meet other samples of their species.

(By Matze & Sigi)

To the inhabitants of Leipzig it proved to be pretty confusing to see crowds of people, all dressed in black with pale faces (commonly called "art fags") roaming the streets of their very city. We, for our part, were well prepared to give people a good explanation for what was happening. We planned to tell them that the pope had died and people are mourning now and that's the reason for all that. Too bad it wasn't true and no one asked us anyway...

But we should start right at the beginning, with what proved to become the biggest burden we had put on ourselves: a journey of about 350 miles from the Southwest of Germany to East Germany which, due to the beginning of a week of vacation, nice weather, some goddamn football game in Berlin and the highway being under construction more or less all the way up, lead to several accidents and some hours of involuntary burning in the car without music - hell couldn't have been any worse...

Finally we arrived after an 8 hour ride and found out that it wasn't as easy as we were told to find the location where the meeting was to take place. All of a sudden, we couldn't help but feel more and more part of a burial because the number of people in all black was ever growing. That was when we knew we had finally hit the right place - some old factory site. In the beginning we felt a bit isolated with our sandals and generally bright and thus somewhat inappropriate outfit, but after a while people got used to it and stopped focusing on us.

The first event (for us) was to be **Helga Pogatschar** performing her multimedia set "Requiem" for five voices and keyboard and it was in fact impressive: scenes for instance from parts of dead bodies from concentration camps shown alternately with happy scenes from people lying on the beach and always that insistent voice of an old nazi propaganda record teaching the Hitler youth how to be a good young man. The idea behind the whole thing is partly revealed by the title of the performance: "Requiem". The concept of the whole act is like a requiem, with repetitive lyrics like "Cyrie eleison, Christe eleison, Chyrie eleison ..." and so on, accompanied by old nazi recordings, repeating phrases how "good" children have to behave. By confronting the Church with the nationalist nazi regime, Helga Pogatschar shows that the Church even today still uses the same methods to penetrate one's subconscious. For a show like this, she couldn't have chosen a better place than a city in the former GDR, where the "socialist" system used basically the same propaganda methods...

Having put up our tent on the camping site in the middle of the night and having had some hours of sleep, we went downtown the next morning before returning to the location where the bulk of the gigs took place (locations of other events were spread all over the city): Werk II. After living through a delay of several hours, which proved to be the case with most events, we finally made it to what was called a market for records, clothes and jewelry. Unfortunately, it was very crowded and hadn't



Von Gotik Street zu Blingstar '98



much to offer. So we left for one of the best attended events of the whole festival: a concert in an old building called Peter's Church which was not only where the concert took place but also a historic site because that's where once the famous Monday-demonstrations started week after week, demonstrations that ultimately lead to the end of the GDR. This group called **Sarband**, involved people from several countries such as Bulgaria, Turkey, Italy, England, Arabia and Germany, performed a set of songs founded on today's Islamic culture. The atmosphere in the church together with the ancient instruments contributed for a good part to the fact that it became one of the highlights of the festival. Too bad they kept reciting words such as Mary and Jesus, but that's probably the way it was unless one wanted to deny the past...

Following the concert we went back to Werk II (roughly translates: Plant II) to see the Italian band **Ataraxia** but not before waiting in the rain for a while until a tram arrived that was not crowded by "all blacks".

Ataraxia were very good on record, but unfortunately couldn't quite live up to that live because the drum computer they used live just sounded too artificial and the general sound was anything but good. Another thing that contributed to the somewhat bad taste the concert left was the fact that due to the band (or should I say stars?) **Die Form** who is said to be rather shy and even prohibited to take pictures, all other bands had to literally play behind bars because there was a huge metallic thing protecting the whole stage. Why the fuck does such a band perform for at all if they don't want to be seen? Wouldn't it be a good idea to just play in the dark or even better not to play at all if they are otherwise wetting their pants? However, despite the circumstances most of the people seemed to have liked **Ataraxia**'s set because the place was so packed and smoky one could hardly breathe and people cheered a lot after the songs. Too bad the "bars" troubled the whole thing a bit and it was impossible to really see the "Phantom of the Opera" performing on stage most of the time while the band played their songs.

The very same day a gig by **Love Like Blood** was scheduled and even though, according to the band, the gig had been canceled ages ago it still figured among all the other bands. Obviously, the festival management still used it as a crowd-puller which wasn't a nice thing to do because quite a few people had appeared mainly to see this very band. Some people even call this a rip-off...

Even though the skies looked threatening, we spent another night without rain which was luck for us because our tent wasn't exactly waterproof... Sunday, the day after, we left downtown to take a look at the "medieval market" that took place in another historic building or rather cave roughly called "Moritz' Bastion" that was built deep into the ground. Besides the fact that it was more of a sauna than a market (as usual too many people for the space available), it was a really nice event with many stands run by people dressed up like they imagined people looked like in the old days. They sold "traditional" things such as herb extracts, love potions and other magic drinks. Even a band wearing funny shoes played supposedly old songs on flutes, bag pipes and kettle drums with a really heavy beat, "moving" music...

For us, that day was the day since this Sunday night our favorite bands **Into the Abyss** and **Merlons of Nehemiah** were to play. **Into the Abyss** played an energetic set, now reinforced by a second guitarist, a fact that we found was very much to their advantage because their

Zombe Gotik Treffen 2003

sound is much thicker now, even during the guitar solos... Only the general audience didn't appreciate what the band played, the reasons of which remain a complete mystery to us. There must have been a whole bunch of people attending a concert by a band they didn't like... Finally **Merlons of Nehemiah** played a great concert including some new songs off the "Salamander" EP (see review section). They were even better and faster live than on record and this time even the crowd went crazy! It's always a good sign when the versions of songs sound slightly different live than on record as was the case with them. It was during their very gig that we had to leave the scene and head homewards where we arrived completely exhausted at dawn about 5 o'clock the next morning. No need to say where we spent this day... Conclusion: a nice occasion to meet other people and do something different in a friendly atmosphere. The whole festival had a lot to offer, much more than a single person could make use of. There were so many events, some of them taking place simultaneously, that it was impossible to attend them all. Other bands that played included for instance **Marquee Moon**, **Endless**, **Still Patient?**, **Secret Discovery**, **P.A.L.**, **Sielo**, **Annabell's Garden**, **Goethes Erben**, **Download**, moreover there were record fairs, movies, chamber music and much more... The entrance fee for the whole festival (three and a half days) was about \$60 which included the price for camping and was thus justified, especially for people that came not only for one single band and for the general atmosphere. With a bit of luck it was even possible to avoid the infamous toilets, but that's the way it is when many people come together. Compared to the rest of Germany, the general price level, be it for food or drink, was OK, though not exactly low. As to the organization, some improvements would be necessary, especially as to the permanent delays of at least an hour. One thing that really sucked and I would usually expect from the part of complete assholes is the fact that they wouldn't allow you to bring your own food because they sold things themselves (just like in a restaurant!) which was not only sad because these are methods usually applied by bloodsuckers but also because they hadn't much to offer anyway, especially as to vegetarian food... That's really sad, dudes!



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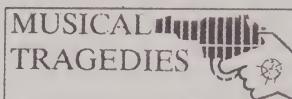
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INTERWHAT?

Escaping The Asylum...
by Chaosbringer (grendel@gil.net)

People occasionally ask me why I spend so much of time trying in escapists pursuits. I tend to just sit and stare at them for several moments, testing the limits of their ignorance, before replying, "Why do you think?" A sarcastic answer, but the best one, in my opinion. Look around folks. The world is slowly dying as we poison the Earth and strain its abilities to support life to the limit. One out of every ten people that you see in the streets is probably going to try and kill you at some point. Let's face it, reality sucks.

To be quite honest, most people attempt to escape reality. Whether it's drugs, the movies, a good book, video games, or roleplaying, people need to leave the mind-drudging world that we all live in, at least for a little while. We all have our own ideas of what a perfect world should be like. The one place where you actually fit in and feel like you belong, rather than being just another peon in a faceless crowd. Hell, even if no one else feels this way, I do. Which is why I Mush. If bet you were starting to wonder what the hell the point of all this ranting was.)

Fear not, I'll explain what the hell Mushing is. It all started with MUDs (Multi-User Dungeons / Domains / Dementia / whatever). If you've ever played one of the OLD Zork-style games, back in the age of the Apple IIe, you've seen the basics of what Mudding is like. Story goes that at some point someone thought it would be cool to create a place like in one of those games but that allowed different people to team together (or slash each other to shreds). So somewhere a typical dungeon-crawl game was created. People could link up to the host system and create their very own characters and wander about hacking and slashing their hearts out. They had computer controlled monsters, gold, treasure, ranks to attain, quests to go on. It was a power-junkie's dream.

Well, at some point people decided to try expanding the social interaction level of these MUDs. This would encourage players to actually talk to others rather than just running them through and taking their gold. And from this came several other MU* abbreviations until finally a MUSH was born. (I like to believe that it stands for Multi-User Shared Hallucination.) MUSHes are different from MUDs in that they are socially directed and involve a great deal of player consent, rather than being machine driven and goal focused.

A few years ago, back when I was a Junior in college, I was first introduced to Mushing. It was a MOO, another variant with subtle code differences, called LambdaMOO. I met a lot of cool people (sending a "Hi" to Psalty, Booga, and the rest of the old gang if they're still out there), as well as a lot of assholes, and got my toes wet, so to speak. Well, eventually I left school and no longer had a computer or an account (the Dark Times, as they are called), and that chapter of my life seemed over. Or so I thought...

Almost two years ago, I managed to scrape together enough to buy a computer and could afford a net provider (from whom I learned that an ISP with a flat rate for unlimited time is the only way to connect). And so I poked about and managed to get back into things. Things had changed a lot too. There were suddenly a slew of MUSHes out there. It took several months before I made a few of them my stable homes.

Now, you may be asking yourself, "Okay, but what would make me want to do this?" Aside from safely channeling your energy into a non-violent pastime (not that there's anything wrong with the violent one), it lets you go someplace you actually want to be. Most MUSHes are themed. Most of these themes are either based off of books (such as the Pern or Amber MUSHes), games (like the plethora of Vampire: the Masquerade or Battletech MUSHes), popular fiction (Star Wars being a good example), comics (including several X-Men based and two Elfquest based ones), or a general theme (furry anthropomorphic creatures and silly anime, for example). So with all of this to choose from, odds are that there's something out there that you might find cool.

Now here's what you need to get out there and start playing. First and foremost, a decent imagination. The worlds in a MUSH are usually described in general terms so it's up to you to interpret the specifics of your location as well as the subtleties of others' actions. A picture may be worth a thousand words, but a thousand words takes up a lot of screen space and not everyone has a large scrollback buffer. Along those lines, since you're dealing with the written (typed, actually) word, brushing up on your grammar never hurts. Neither do a dictionary and thesaurus, useful for dealing with those who speak in them there big words.

Secondly, you need a connection to the Internet. A simple Web browsing server will not suffice either. You need a true straight connection. Make sure that you can telnet through your link.

Once you have a connection that you can work with, you'll need a telnet application. There are several bland ones out there which are either free or shareware. Personally, I'd recommend getting one of the apps designed for Mushing. They have a lot of features that you'll find useful as you get further into this addiction... err, hobby. A good site on the Web is <http://www.tucows.com>. They have things broken down by class and rate all the applications they have links to.

So now you're psyched, you've got a connection, and you have the software you need. Last thing you'll need is to find a place to go. Out there on the Web is Ambergyl's Almost Complete List of MUSHes (<http://www.cis.upenn.edu/~lul/muds.html>). Ambergyl (also known as Lydia Leong) has compiled a huge list of MUSHes. It may not be 100% complete, but you'll be hardpressed to find something with as many listings. Lydia's been around, to say the least, and has not only contributed this list, but has helped get some of the older MUSHes going. In addition, she's assembled a beginners guide to MUSH coding, a manual that will come in very handy if you ever decide to do more than just roleplay in a MUSH. Her page is a good starting point. Plus, once you get on to a MUSH, you'll meet and hear about a lot of other places that might not be listed anywhere yet.

So there it is, yet another harmless escape from the horrors of our modern world. Have fun, remember that people are still people no matter where you go, always shop around, don't be afraid to ask, and be careful because it's addictive as hell. If you ever run into me, feel free to say "Hi" or call me an asshole or whatever. If you're really interested, you can find me on the Children of the Atom MUSH (cota.sneaker.org:2099), based on the X-Men comic books, where I play Michael. I never refuse to help anyone, because I remember what it was like getting fucked over when I was new to this. Now get out of my damned face!

First off, I'd like to apologize for my last column in the last issue where I babbled off about building your own computer system. Within the last few months, computer product prices have plummeted to record lows. You can pretty much buy the same system for the same price straight from your local computer shop.

You may notice that I included a web address in the beginning of the zine. The page wasn't actually completed when this issue went to print but I felt that by printing it I would be forced to make one. What first started as not having the time, ended up being utter laziness. If you try and get an "unknown url" message, try back in a week or so. It's very soon to be up and running.

What else is new? Uhhm. I installed the very first game into my computer a couple of weeks ago. It was a shareware version of Quake. Now, I realize why I fear games. Not only do I become obsessive with them, but I put everything aside which I should be doing in order to devote every breathing second with them. It actually wasn't as great as everyone raved. I still prefer Doom II.

Check out the following homepages. All these individuals contacted us in one form or another. Get the point. Write us.

[Less than Jake Homepage](#)
<http://www.afn.org/~ltj/>

Awesome, plus they have the interview we did with them included.

[Cannibal Home Channel](#)
<http://www.jaqqua.com>

This is a homepage put out by activist punks and anarchist. These guys are for real.

[The Brazilian SkaPunk H/C Page](#)
<http://sphc.simplenet.com/>

As the title implies, this is a punk/ska page of Brazilian bands. There's a whole world of music out there kiddies.

[Smooth Lips Homepage](#)
<http://www.netrunner.net/~smthlps>
This is Mike of Smooth Lips homepage showcasing the bands on his label. Mike is making a name for himself by creating strong bonds between various labels and zines.

[Rational Home Page](#)
<http://www.gil.net/~rational>
This is us, doofus. For now we're keeping it simple. But as time progresses, I'm hoping to include some of mailorder items we have available.

What are you waiting for? Times ticking, buddy.

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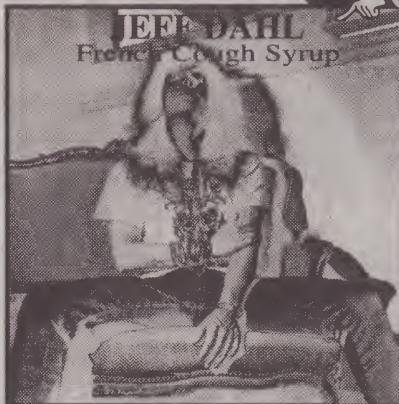


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The Rational Inquirer encourages zine editors to send in their material for review. All zines sent in are reviewed regardless of quality. In other words, if your zine has any legible writing on it, we'll review it. That doesn't mean, however, that it'll receive a good review. I'd like to remind you all to please include your address on the actual zine since letters are often separated.

Price - Size - Look - Pages

Size

FS - Standard (8 1/2" X 11")
 HS - Half Standard (5 1/2" X 8 1/2")
 L - Legal (8 1/2" X 14")
 T - Tabloid (Bigger than Standard)

Look

NP - Newsprint
 P - Sheetfed Offset
 C - Photocopied
 M - Multicolored Cover
 F - Full Color Cover



ALIANZA FANZINE #1 \$2-FS-NP-32

Each issue I get a different zine out of Argentina, and each issue I'm impressed more and more by the apparent unity in their scene. Alianza is a hardcore / punk rock zine that'll appeal to the crusty Spanish speakers amongst you. If you read Spanish and like Profane Exist-

ence, you'll dig Alianza. They cover punk rock latino as well as global (ie: American and European) punk music. Check this out if you're into networking. Bands are highly encouraged to tour there as well. C.C. #48 C.P. 1449 SUC. 49 CAP. FED. BS. AS. Argentina (NM)

A.M. #6 2 Stamps-HS-C-28

This is, for the most part, a catalog/zine. An interview with Stanley, some record and zine reviews and a couple of letters and rants. Then of course you have the lengthy catalog with lots of rarities. POB 10338, San Bernardino, CA 92423-0338 (KS)

ACID BOY HS-C-12

This is nothing but comics and artwork. The illustrations are kind of neat (Acid Boy is some sort of acid using freaked out kid), but the captions suck. No Address (KS)

ANGRY THOREAUAN #16 \$3-FS-F-P-68



Reviewers

Nelson Magana (NM)
 Kenny Sardina (KS)
 Sarah Page (SP)
 Eric Rodriguez (ER)

Stupid is What Stupid Reads

Angry Thoreauan goes big time sporting a nice full color cover. This, I believe, marks his departure from newsprint to offset. You appreciate it much more this way. This issue includes an article by a phone sex mistress, an uninteresting one on automobiles and there's an interview with **The Parkas**, some reviews, some poetry, some very cool photos... awesome cover. POB 2246, Anaheim, CA 92814 (KS)



ANNEXX #8

\$1-FS-NP-40

I'm so glad this zine was finally sent to us. It kicks booty, and it's even free if you find it in the Texas area. What I like best about this zine is its variety. It has a little of everything. This issue has interviews with **ADZ**, **Pharcyde**, **Independents**, **The Drags**,

Voodoo Glow Skulls, Also, there's articles on skating, some rantings on miscellaneous topics and an article on William S. Burroughs. POB 18475, San Antonio, TX 78218-0475 (KS)

BANTER #99 \$1-T-NP-8

This is by all means a MUSIC zine in the hardcore vein. The eight pages are packed with music review, ads, classifieds, and stuff. Very chaotic, however. If you can find 'em, there were a few good band pix and a brief interview with **Faction 0** and that's about it. POB 645, NYC 10001 (SP)

BUG #6 .50-HS-C-46

Interesting read. I read it in one sitting, so it's a pretty quick one, but it's pretty good. Chock full of good quality band pix. Highlight this issue is the humorous story about a Ramones concert and a lemon peel fight that should have your curiosity peaked. Also has a buncha record reviews.

Definitely has personality. Not lacking in pictures and things to look at, but needs a bit more in the reading category - perhaps. Hey if that's the only complaint, it must be pretty good - huh? POB 534, Boise, ID 83701 (SP)

CAUSTIC TRUTHS #33

HS-C-12

This is somewhat of a concept issue. It includes interviews with three of the most influential bands/people in rock/punk history. The three bands being **Black Sabbath**, **Wayne Kramer** and **Motorhead** (although I'm not sure a half a page constitutes an interview). There's also one with German noisemakers **Die Krupps**. Expect nothing but interviews, though. 146 Old Sheppard Ave, North York, Ontario, M2J 3L9, Canada (KS)

CHUMPIRE #67

1 Stamp-FS-C-2

I'm not sure if you can possibly stick more text on two pages than is done here. This mostly a personal type zine revolving around punk music. The writing is decent, but the way the text is laid out makes it really difficult to read. POB 680, Conneaut, Lake, PA 16316-0680 (KS)

CLOSET, THE ?-HS(4" x 8")-C-8

Q: Guess what this is about? A: Being Queer. Even the dimensions for this are queer. This presents a handful of poems about the subject matter, most of

which are good and sensitive and therapeutic. Not much else. I guess if you're gay or are into sensitive poetry, you might check this out. A stamp should do the trick. POB 272982, Boca Raton, FL 33427 zack05@aol.com (NM)

CRAZED CULTIST COALITION #1 FS-C-6

The title of this zine is kind of tongue in cheek. It's written by a Hare Krsna devotee. Now before you ask yourself, "Why the hell review it?", let me explain. It's obviously done by someone who grew out of the punk/hardcore culture. Someone who seems to have been excommunicated by her former friends. The one thing that I found kind of interesting was that I felt the writer spent a whole lot of time on the defensive. She made a couple of valid points. Actually aside from the religious dogma, I felt most of the writing was fairly interesting and well written, mostly focusing around personal issues. It's understandable but... It's kind of the same situation as if a punk decides to become a cop. It's kind of an oxy(moron). Casey, Rd 1 Box 319, Moundsville, WV 26041 (KS)

CRAZY CHRISTIAN CONSPIRACY COMICS #1 \$1-HS-C-4

Comics devoted to the topic of "Bob" Dobbs and his Church of the SubGenius. There is one comic entitled "The Big Lie" didn't necessarily bust my gut if ya know what I mean - it did, however, make me think "what the hell?" POB 378, Richmond, VA 23218 (SP)

CULTURE CORNER HS-C-2

Say what? Um this is entitled Haiku of Hate. It's a collection of "poetry" from the pages of so what? It's about 34 rather short poems about various topics. Majority of this stuff is painful to read, but I did laugh out loud while reading a few of 'em. POB 378, Richmond, VA 23218 (SP)

DEFECATION #3 2 Stamps-HS-C-40

This is what a personal zine should be all about. Written by a seventeen year old student attending school in Hong Kong, this chronicles his adventures, mishaps and views on everything from girls to beer. I really enjoyed this. It read almost like a diary w/out being too sentimental or geeky. Highschool's rough, but I guess this guy's making the best of it. Well worth the two stamps. Brendan Sheridan, Amcongen Hong Kong, PSC 464 Box 30, FPO AP 96522 (KS)

DO ALL COWS EAT GRASS?

\$1+3 Stamps-HS-C-40

Yet another zine written by a Krsna devotee. Actually, I think the editor of this one and the editor of **Crazed Cultist Coalition** are married. Between all the religious crap, you can find some personal type writing about the editor's life as a teacher and how he got there. I admire the fact that this is written in a kind of lighthearted manner, but eliminating what I feel is dogma leaves very little to read. Eric, Rd 1 Box 319, Moundsville, WV 26041 (KS)

DOGPRINT #6 \$2-FS-NP-64

Each issue gets better and more emotional. This time around you have real insightful interviews with John Joseph, Integrity, Into Another and Atlas Shrugged. You do understand this is a hardcore zine? A damn good one at that. With time and better software, this mag will be top notch. Apparently this will be free in a different city each issue. POB 84, Suffern, NY 10501 (KS)

DWGSHT ZINE #7

\$1+2 stamps-FS-NP

Dwgsht improves with age. It's becoming much more serious in its focus, with the writing taking center stage. The letters section is also a forum for dialogue. It seems, however, that this zine is turning more into a manifesto than a zine. It's somewhat stale and dry. It seems kind of like a lesson in anarchy 101. If I want political insight, I turn to textbooks and the library, not post adolescents with funny hair. I'm not saying politics has no room in a zine, just that it shouldn't be the primary focus. It gets tedious very easily. That aside, issue #7 includes an interview with a socialist skin (red skin), a couple of anarchists of historic importance, and an anarchist group. All in all, I was bored out of my wits. The only interview interesting enough for me to finish was the one with the skinhead. The rest seemed like homework. I'm sure the crustier amongst you with your bogus political inclinations will love this. Rounding out the issue are zine and record reviews. A valiant effort. POB 2819, Champaign, IL 61825 (NM)

FAIRE CONNAITRE

\$1-Miniature Size-C-36

Teenager from Illinois writing about Plato and his discouraging reality in the school system. I think this guy may have been involved with Polyvinyl Press at some point. This is totally a personal type zine and makes me cringe, reminding me of the highschool experience. 1515 Elisha St, Danville, IL 61832 (KS)

FIDDLER JONES #2

\$1(?)-HS-C-30

FJ is a somewhat new zine focusing on the happenings in South Florida. Residents outside of the state would probably have a difficult time finding relevance. Their slant is toward the ska punk genre, but doesn't limit itself to said scene. This issue includes interviews with **Jive Step Bunch** and Magadog, two excellent ska outfits from our Sunshine State. Rounding out this issue are some semi humorous articles on Hootie and some dork-turned-local hero. Also you'll find a few reviews. 205 Shore Dr South, Miami, FL 33133 (NM)

FIRST CLASS RANK #4

\$1-FS-C-20

First off, the interviews and reviews in this zine are not good at all. Aside from that, I kind of enjoyed reading some of the tremendously "who gives a fuck" writing by the FCR crew. There is also some fictional stories and some poetry. Diesel, 212 Roadaline Ave, Lewes, DE 19858 (KS)

FIZZ #6

\$3-FS-NP-144

Fizz is the most graphically appealing and colorful zine out there today, along with **Flipside**. It's not quite as decadent, however, as **Flip**. Layouts and interviews are superb. This issue includes **Rocket from the Crypt**, Pavement, **Model Rockets**, Joykiller, etc. They do a good job at covering the borderline major label/indie rock scene while including some punk rock bands in the process. The punker than thou MRR crowd that worships ugliness, however, will probably find it too slick and corporate. I just wish they actually reviewed the music and zines instead of just listing them. 1509 Queen Anne Ave N #276, Seattle WA 98109 (NM)

FLIPSIDE #100

\$2.50-FS-F-NP-too many pages to count

This baby's huge and sports the most incredible cover. I, though, am slightly disappointed because I'm not sure if anybody remembers, but some years back (I believe on their 10 year anniversary) they

released an issue of nothing but reprinted articles, a sort of best-of issue. Issue #100 I thought would be just as special. Other than some mentions throughout the issue and an incredible piece written by Al Flipside retracing each issue, this is just another **Flipside** issue. Not bad, but not too memorable. Interviews with too many bands to mention. POB 60790, Pasadena, CA 91116 (KS)

FLOPPY BABY #1

Stamp- smaller than HS-F-14

The interesting size of this fanzine makes it neater to read. Very clean!.. A nice, perhaps even "tight", format. Not only is it easy on the eyes, but also it doesn't stain your fingers as you flip the pages. And plus, the writing is superb. Articles about growing up in Brooklyn, Intestinal Gardening for the Prolongation of Youth and a guide of sorts to Lower East Side living. Of course nothing is perfect. There were a few of the writings that dragged and of course poetry, BUT well worth the stamp. 47 Ave B #2, NYC 10009 (SP)

GITHYANKI #13

\$1-HS-C-36

Could it be this magazine is growing on me a little? Well, not really, but I can't with all honesty say I wasn't at all amused with this issue. Writer, Jew Scott, has a knack for getting reactions from people, mostly bad ones. In this issue, he continues on his mission to offend and amuse, not taking anything very seriously. Included are very short, silly interviews with Ed Matus, Mike Watt, Splat, Six and Violence and Satan. POB 660572, Miami Springs, FL 33266 (KS)

HARDCRY... A NETWORK ZINE #1.5

\$2.5+stamps-HS-C-18

"This is a pen pal classified write all type zine." Allow me to put down my magnifying glasses and I'll tell ya what's in this sucker. Yeah that was a rather subtle(?) hint - the font on some of this is painfully small. A rant about Portland art shows and tossing decomposed skeletons down dry shitters!! HA. Zine reviews, a few classifieds and an introduction thing for Angered Youth from Idaho. The effort is there, just need to increase the font size a bit. Oh yeah, this guy also does a mail order/distro thing and his list is in this issue as well. POB 90581, Henderson, NV 89009-0581 (SP)



INNOVATIVE PLAGIARISM #7 FREE (4 stamps)-FS-NP-over 50

This is the last issue ever of this zine, as the editor is teaming up with the editor of **Interbang** to bring you a colossal 40,000 print run mega zine. I hope the future efforts excite me more than this. **Innovative Plagiarism**

always had a good heart and intention, but the writing was never great nor were the layouts. This issue has too many boring pages of nothing but text - annoyingly large text. I must again stress how shitty the layouts are. That aside, the interviews were pretty good. This issue includes Dr. Strange, 88 Fingers Louie, etc. Hopefully the new zine will have more contributors that can help in the departments that IP was weak in. 6633 Paseo Del Norte, Anaheim, CA 92807 (NM)

INSIDE FRONT #8

\$4-FS-NP-48 (I THINK)

Inside Front is another zine in a new trend of emo zines coming out these days. Luckily it leaves all the

sappy, cry baby crap of Dogprint aside in exchange for real dialogue which promotes change and growth. A lot of punk zines these days seem to have traded in their idealism for a heavy dose of cynicism. A lot of hardcore zines these days seem to have picked up where that idealism left off. They spew their ideals in a non preachy, non dogmatic way and actually discuss issues intelligently and in a well written manner. This issue has good columns/articles on consumerism, societally influenced self imagery for women, etc. They also have a good letters section. Sadly, they taint their positive writings with the ignorant rambling on homelessness by a Miami fascist by the name of Adel 156. Do more thorough research, asshole. Ever hear of mental illness, addiction, etc.? Interviews are with **25 Ta Life** and **Gehenna**. Also comes with a 20 track CD. Good zine. Maybe a smaller version of **Heart Attack**. 2695 Rangewood Dr, Atlanta, GA 30345 (ER)



INTERBANG #4 \$.25 (plus 2 stamps??)- FS-NP-about 40

Other than just being another newsprint zine, Interbang adds many dashes of color to their layouts - sometimes yielding visually pleasant effects, while other times producing difficult to read text. This issue has some decent (mainly mediocre)

columns, a small article on the **Ramones**. I found out what CBGBs stands for! Also included are good interviews with **Sicko**, **MTX**, and **The Twerps**. A northeast Ohio scene report is also included as well as music reviews. No zine reviews, however. Shame on you! Not much else worth mentioning. Goes sort of unnoticed in a sea of fanzines, but enjoyable for the couple of hours it took me to read. 990 Thomas Dr, Ashland, OH 44805 (NM)

LUMPEN TIMES Vol. 4 #11

\$3-FS-NP-68

This magazine always proves interesting and as always is very well written and put together. Everytime we go to print you can rest assured three issues of **Lumpen Times** have already been pumped out. This particular issue includes an interesting article on Brothers to the Rescue, Chernobyl, the U.S. Economic System... There are some book, zine and record reviews. Also a Web Page review section which I found to be an interesting concept. 2558 W Armitage Ave, Chicago, IL 60647 (KS)



MICHAEL'S COLLECTED CHAINSAW CARTOONS ?-FS-P-40

Those into **Chainsaw**, one of the first Brit zines of the late seventies and early eighties, will recognize Michael's works. He had a comic strip that would be included each issue. This brings them all together. The comics here are excellent. Those familiar with the works of Mike Diana

will notice a definite artistic influence. The content, however, is much better in Michael's work. The humor is dark and sometimes distasteful, but there's always more than sheer shock value. Many of the drawings are grotesque, but there's always a point and a punch line. Not being a big fan of comics, even I found myself reading this cover to cover and sharing a chuckle or two half the time. The other half

the time I was bitterly amused and disgusted. Excellent! 3 Queen Adelaide Court, Queen Adelaide Road, London SE 20 7DZ (NM)

MRR #158 \$3-FS-NP-168

Why am I bothering reviewing this? Because our own arteeest, David DeMedici drew the cover for this one. Plus MRR is the most complete monthly listing of truly underground punk rock. Love it or hate it, you gotta respect that! POB 460760, San Fran, CA, 94146-0760 (NM)

MONICA LIKES SKA #3 \$1-HS-C-3 9

This is a personal zine that has crossed the imaginary line. It's gotten too personal! There are two main columnists, Monica and Mike. This issue they did a "he said, she said." You see, they like each other and both columns were written about them asking each other out! Ergh- a wave of nausea passed over me as I read it. And if there's one good fanzine rule it has got to be to not make your readers puke over the fanzine - how are they supposed to finish it. Anyway, besides that minor inconvenience there were a few pictures from the Dominican Republic, book/movie/music reviews, and an interview with **Mango the Dog**. Um, sure. POB 440381, Miami, FL 33144 (SP)

OPEN ZINE #1 \$2-FS-NP-32

Another "new" zine springs up in our flourishing South Florida scene. Like most first issues, there's good and bad. The biggest negative I found is that I don't think religion and punk should ever meet. It's seems somewhat of a contradiction to me - not the belief in God, mind you, but religion. This in mind, one of the articles didn't go very well with me. Content wise, there's only room for improvement. Included in this issue is an interview with an ex member of AAA, a good one with **Voodoo Glow Skulls**, and one with John Crawford of Queen of the Scene fame. By far, their biggest selling point is their superb graphical sense accentuated by their co editor's artistic talent. A small, but sure to grow review section is included as well as a short piece on coffee for you ignorant white folk who think the bean brew starts and finishes with Denny's. Shows a lot of potential, but the \$2 price tag seems a little steep in a world inundated with zines. I hope that Dole plug was a joke. 7015 SW 83 CT, Miami, FL 33143 (NM)

OUTBACK #16 \$2-FS-NP-46

This issue is the product of computer crashes and corrupt files. Through personal experience, I know how badly that sucks. With that in mind, it's not a bad issue. Inside you'll find articles/interviews with **Deadguy**, **Game Face**, **Lagwagon**, and **Bloodlet** among others. You'll also find poetry, club reviews, live reviews, and music/zine reviews. To top off the recipe, **Outback** sprinkles their efforts with a bit of hip hop. Good variety, but needs work in the layout department. I also think the ratio of ads to content is a little too high. Nice full color, glossy cover though. POB 780132, Orlando FL 32828 (NM)

PEOPLE'S TRIBUNE \$.25-T-NP-4

This is a revolutionary flyer type zine which serves as a forum for musicians against the powers that be. In actuality, there is not a whole lot to read, but inspiring nonetheless. Box 3524, Chicago, IL 60654 (KS)

POLYVINYL #5 \$1 or \$6 (w/CD)-T-NP-10



This baby comes w/ a great comp of over 70 minutes of music including bands like **Clairmel**, **Rail**, **Gus** and **Walker** (see review section). On top of this, this zine doubles as a CD-insert and mailorder catalog. This baby has top notch writing and interviews with **Rail**, the editor of **Sty** zine and **Boys Life**. There's also a ton of record and zine reviews. 6 months in the making, but well worth the wait. POB 1885, Danville, IL 61834-1885 (KS)

PROBE #5 \$4-FS-P-100

Boy o boy! I had a hard on just on the way home to view this! This is titillating and fun. Is there anything in punk rock you can actually say that about? Punk rock is about as sexual as my grandmother. This baby combines nude photographs of both genders printed on crisp, white paper with a full color glossy cover, as well as the usual punk rock fare. To spicen things up, Aaron reviews girls as well as music and zines. This issue has the **New Bomb Turks**, Jim Goad, AK Press, etc + great pictures of girls, boys, and Aaron's long schlong. Get this immediately. I assure you it won't leave your bed side for months! POB 5068, Pleasanton, CA 94566 (NM)



PULSE #1 \$1-FS-C-30

A new zine started out by a rather boyish chap who includes a picture of his dorky self with a mohican punk rocker on the cover. Vicarious rebellion? This issue contains a couple of pretty good interviews with **Furious George**, **Mushuganas**, and

Champaign Punk Collective. There are also some articles on the **Sex Pistols**, hemp (pretty good), etc. The section of least interest to me was the reviews section, which is too short and incomplete. Sure to get better, however, and worth checking out and supporting. 2412 Slayback St, Urbana, IL 61801 (NM)

RADIO FREE SUBURBIA #4 \$1-HS-NP-?

Though this ain't such a huge read, it's a pretty good read. The contents concentrate on a lot of small articles / columns most of which are pretty good food for thought. Some of the write ups are on cops, anarchy, lollapalooza, etc. Also included are some reviews as well as part two of a **Good Riddance** interview. The photos were kept to a minimum and the ones included sucked. Making zines more graphically appealing will make people want to read your words more. As it is, **RFS** is boring as hell to look at. Great cover, however. 174 Meredith Ave, Garrett Hill, PA 19010 RFSuburbia@AOL.COM (NM)

REALITY #5 \$.75-HS-C-28

This ranks as one of the worst zines in Miami. Often in personal type zines, the editor's views carry over onto print. I mean, I think everyone is entitled to their own opinion, but this guy's damn misguided. For some reason he refers to every girl that he likes that doesn't reciprocate it as a "fucking bitch". Excuse me. Do I notice a tad of sexual frustration? Also, there's a disturbing article where the author refers to

starving African children as "pathetic", "assholes" and "stupid". The rest of the zine consists of movie reviews, show reviews, an interview with the **Voodoo Glow Skulls** and record reviews, none of which are very good. This left a bad fuckin' taste in my mouth.
6909 Sunrise Ter, Coral Gables, FL 33133 (KS)

RESEARCH FANZINE #4

\$2-FS-C-40

This is an aptly named zine written by someone with a head on their shoulders. This is kind of a little of everything zine. It has an interview with **Fifteen**, an article on how to make a dialer, a bunch of book reviews, an article on mercury fillings (although I didn't see the point in including it)... It's actually kind of nice but some of the fonts made it a little hard to read.
POB 4021, Attleboro, MA 02703 (KS)

ROCTOBER #15

\$3-FS-P-60

Comics and nostalgia seem to go hand in hand within these pages. Although embracing music every issue, **Roctober** will just as easily interview someone like Cyndi Lauper or Wanda Jackson. I think you pretty much know what your getting when you pick up an issue. Try it once and come back for more if you like.
1507 E 53rd St #617, Chicago, IL 60615 (KS)

ROYAL FLUSH #1

\$1 (TRADE)-HS-C-22

Even though there are 22 pages, they're not used to their fullest potential, and you'll probably go through this zine in half an hour. This tries to highlight the Detroit scene by giving some account of local clubs and bands, none of which I've ever heard of. The rest is made up of some stupid pet stories and some Hollywood movie reviews. What's the point?? Really makes it difficult to be positive about this.
28727 Westfield, Livonia, MI 48150-3134 (NM)



S - 854 #5

FS-NP-32

Formerly known as **DELIRIUM**. Hmm, interviews with **Front Line Assembly**, **Numb**, **Warzone**, and **Hot Water Music**. I really tried to follow the interviews, but failed miserably. To me it was people talking about projects and other people I have never heard of nor

really care. This could be because it all had an industrial edge. So the interviews did nuttin for me. However, if you're into the above listed bands - give it a try. A rather quirky article by Paul Weinman is White (boy)?!, Decent live band photos - one whole page devoted to **Fugazi**. And book, zine, and music reviews, naturally.
POB 570213, Miami, FL 33257-0213 (SP)

SCENESTER #2

?-FS-NP-?

The best thing about **Scenester** is the review section. They're well written and pretty well informed. It still needs work in the layout department and the interviews have to improve. There's a really short one with Matt from **Rancid** and a couple of other ones with **H2O**, **Screw 32**, **Standpoint**, etc. For a second issue, this ain't bad, but it still leaves a lot of room for improvement. I could see the potential for a pretty good mag here, however. A suggestion to all zines: print the fucking ppd price on the cover as well as page numbers. It'll avoid lots of hassles!
124 Crosshill Rd, Wynnewood, PA 19096 jumble@aol.com (NM)

SECOND GUESS #13

\$3-HS-P-76

Second Guess does what virtually no other fanzine

can do. It gets me to think of all these topics that a punk zine would normally not get me to think about. Bob Conrad manages to cover serious topics without it sounding boring and like homework. His self righteous, snotty attitude comes off great and pisses many people off. He definitely doesn't keep his mouth shut. **Second Guess** also sports the best letters section. You'll see the editor duke it out with many infamous scenesters. He tackles the subject of work, zine editors, cops, punk philosophy, ignorance, etc. I wish Bob would quit **Zoinks** and dedicate himself full time to the zine. Who needs another good pop punk band anyway?? Maybe if you took in some ads and could live off of it... Definitely get this. Really. Definitely.
POB 9382, Reno, NV 89507-9382 (NM)

SKABUSTER TIMES, THE #6

1 Stamp-FS-C-4

The main gripe I have with this is that you finish the read in less than 4 minutes! Three record reviews and an interview with a band called **Warsaw** doesn't amount to much. I spend sometimes more time reading the packaging of a cereal box. I recommend either increasing the size or using smaller fonts and making better use of the space.
Mark Bernstein, 42924 Fenner Ave, Lancaster, CA 93536-1116 (KS)

SKAHOLIC #4

\$1-HS-C-3 8

Devoted to her red bra? Hmm. Highlights this issue were pictures from her trip to Haiti, a rather interesting "skins are people too" column. The lowlights are the gossip column and the man of the month thing - reminded me of the teeny bopper magazines my cousin reads. And finally movie and music reviews topped this off. Oh yeah, its free to kids who want to contribute.
POB 440381, Miami, FL 33144 (SP)

SLUG AND LETTUCE #43

2 Stamps-T-NP-20

This issue marks the 10 year anniversary of **S&L**. Wow it's been a long time and I remember the very first issue. I have nothing but admiration and respect for Chris. She may not remember, but we exchanged some letters when she first moved to NYC. This issue is huge, standing at 20 pages, full of reviews of the crusty punk/hardcore kind. The best thing about **S&L** has always been the writing, and of course the pictures. In this issue, Chris writes a column and also a road trip type diary of her crosscountry adventure. Punk lives!
POB 492, W Chester, PA 19381 (KS)

SO WHAT? #11

\$1-HS-C-12

The writing is so scrunched together that at first it intimidates the reader. I really don't know what to make of this, perhaps if I knew more about Rev. Groovy G and The Holy Electronic Media & Unadulterated Slack I could understand this better. But I don't, so here's the review anyway. This issue contains **Crazy Christian Conspiracy Comics**, updates on "those wacky Christians" and more. Some of this was humorous but not gut busting funny by any means. Probably not worth the buck for those of you who don't give a damn about any of the above mentioned stuff, but if you do, probably well worth your buck.
POB 378, Richmond, VA 23218 (SP)

SOLIDARITY #3

\$1-L-C-30

This is the last issue because they're starting a collective or something to that effect. But anyway. Very political, but I guess the title kinda hints at that. Well written and well thought out articles on protesting the KKK, alcoholism, and of course anarchy. An article on starting your own Food Not Bombs. However, the highlight was the in depth interview with **Citizen Fish**. This is nothing extremely special, but it was an enlightening read - for those of you out there that are interested in the above mentioned stuff.
POB 720418, Orlando, FL 32872 (SP)

SOUND VIEWS #40

\$2-FS-NP-48

I wonder if New Yorkers truly appreciate **Sound Views**. This is truly the most committed zine in the Northeast. Issue #40 sports interviews with **The Templars**, **Devoid of Faith**, **Merauder**, **The Second Day** and an awesome one with John Joseph (x-Cro Mags).
96 Henry St Ste 5W, Brooklyn, NY 11201-1713 (KS)

STY ZINE

?-HS-C-14+22

Sty Zine has totally changed formats. This is weird. It comes with a cat mask, a magnifying glass and two separate zines. One zine is used entirely just to review zines and records. The other zine is used by the editor, Icki, to ramble about his adventures and some jabs at fiction writing.
POB 2192, Bloomington, IN 17402-2192 (KS)

SUBURBAN VOICE #38

\$4-FS-NP-96

SV contains your typical zine fare, but they execute it in an atypical fashion - with high quality. They have a very thought provoking letters section, not your typical let's-fill-two-pages letters section. They have very insightful interviews - maybe even the best out there. The interviews this issue include **Garden Variety**, **CIV**, **Nomeansno**, **Swingin' Utters**, **The Pist**, **Fitz of Depression**, etc. Also included is an extremely varied and extensive review section. My only beef is that they don't publish more often than they do. Oh yeah, the cover price is justified because each issue comes with a 7" record. This one includes **Showcase Showdown**, **Rhythm Collision** and **Hellbender**. Highly recommended!
POB 2746, Lynn, MA 01903 (NM)



SUFFUSION #2.2

\$4-FS-P-28

Even though this is a professional printing job (b&w) and has a thick stock cover, I still think the \$4 mailorder price is outlandish. That aside, the content of the magazine is heavy duty. This is comprised of literary pieces, be it poetry, fiction, or photography. The

writings are generally of very good caliber. Those into the written word should definitely check out this DIY effort and maybe contribute. The best pieces continue to be the short stories and essays. I always enjoy my copy of **Suffusion** and read it cover to cover.
POB 57183, Lincoln, NE 68505-7183 (NM)

TAIL SPINS #26

\$3-FS-F-NP-104

Tail Spins comes off with a somewhat trashy, garage feel. That's fine by me. This issue is jam packed with all sorts of entertaining stuff, the least of which are interviews. You'll find some humorous, politically incorrect articles about human gnomes and other freaks of nature. There's also a bunch of lists included, such as things you hate, things you like, and things that would make you an idiot. A well rounded zine with a good dose of well written and informative reviews covering everything from **Tory Amos** to **The Parasites**. The only thing I dislike about **Tail Spins** is the graphical inclinations towards 50s imagery. Content wise, however, you'll have days of reading, and **Tail Spins** has my highest recommendations. Before I forget, there's a good interview with **Stiff Little Fingers** and **Steve Turner**.
POB 5467, Evanston, IL 60204 (NM)

TINTED CLAM DIGEST (THE) #4

FS-C-I0

Needs more pictures! Articles ranging from a hilarious

analysis of the video "Barney's Birthday" to an interesting perspective on the crop circle conspiracy - can someone say PARANOID?! Only one sided copies, so in actuality the thing is 5 pages long. The article topics provided a much needed break from the regular fanzine topics. Now if only there were a few more pictures and it was xeroxed on both sides. But hey, keep up the good effort. Attn: C.S., 3048 S 126th Pit. Ste 1401, Omaha, NE 68144 (SP)

TEN THINGS #13

\$2-FS-P-59

Ten Things is one of my favorite zines, and each issues leaves me drooling for more. I can't quite put my finger on why. I think it's a sexual thing. I like how my hands feel when grasping its thickness. Dan has a very unique slant on things and is never soft spoken. His attitude is subtle, yet hard hitting. It's intelligent and omnipresent. This issue has interviews with **Teengenerate**, **MTX**, **Bristle** and others. There's also an article on tattoos (body art for you hipsters) and food. All the usual stuff rounds out **10 Things**. Best of all they print FREE classifieds. What a concept. Two well spent dollars! 1407 NE 45 ST #17, Seattle, WA 98105 (NM)

UNDERGROUND ZINE SCENE #5

\$2-HS-C-40

Holy shit! Forty pages of nothing but reviews. I imagine **Factsheet 5** looking like this at one point in their history. There are over 200 well written and thorough reviews in here and should be ordered by anyone who's into zines. Zine categories include Death, Alternative, Gothic, Punk, etc. There's something in here for everyone. And as an added bonus, you also get 75 music reviews. 316 E Main St, Schwaing, MI 48759 (NM)

UNDER THE VOLCANO #31

\$2-FS-NP-60

I didn't find this issue to be among the more inspired efforts of **UTV**. Since I'm used to high quality from this, one of my favorite music zines, I was a little disappointed in the content. The columns are anything but that. They're rushed, short, space fillers at best. The interviews are always above par and never disappoint. This issue has **Anal Cunt**, **Babyland**, etc. For those who've never seen **UTV**, I'd recommend waiting till the next issue for your initiation. You should definitely check them out, however. POB 236, Nesconset, NY 11767 (NM)

UP FRONT #7

FS-C-24

You can obviously tell the editor is really into his music, hardcore. There is a flowing energy in a lot of the writing. There is, though, some sort of underlying message he is trying to convey (anti-abortion - God) which is somewhat distracting. Interviews with **Subzero** and **Age of Reason**. Lot of great photos. 7 High St, Collinsville, CT 06022 (KS)

WE AIN'T GOT NO CAR #2

2 Stamps-Half HS-C-16

Probably the greatest criticism I can give this zine is that because of its limited size, the reader never gets the chance to really get into it. Also, including things like a letters section and a review section even takes away more from the space. I'd recommend either increasing the size or focusing more on the personal side of the zine. 2207 Shades Crest, Huntsville, AL 35801 (KS)

WIG #2

\$4-FS-F-P-70

This is a full color, full glossy color art mag focusing on "women in general." The key word here is "slick!" Of relevance to most of you will be the interview with the **Lunachicks** and the article on **Punk Uprisings**. The layout's too artsy for my taste. It's tedious and sometimes hard to read - kinda like **Raygun**. Inside

you'll also find photography, poetry, etc. about and by women. Not bad except for the cheesy snowboard ads. POB 158, Heber City, UT 84032 (NM)



WILD RAG, THE #35

\$2-FS-P-40

Metal is not dead! This is living proof. This zine/catalog has been in existence for many years now. I always felt it had become somewhat of the American Bible of underground deathmetal/grind. These guys are really into what they write about, thus giving it all lots of

energy. Within these pages you'll find an interview with **Master**, artist Russel Evans and Metal Mom. As always, there's like a ton of international metal news, a bunch of reviews and of course there's the catalog which has some pretty steep prices, but I doubt you can get most of the stuff anywhere else. 2207 W Whittier Blvd, POB 3302, MTB, CA 90640 (KS)

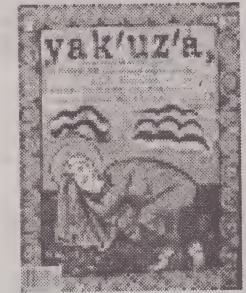


XYSTER #1

\$1-Slightly bigger than HS-C-20

Composed of half reviews and half assorted tidbits. This zine is written apparently by two environmentally conscious kids from Cana-duh. It's not super, but not bad neither. The reviews are well written, but some of the articles,

like the one on phone sex, are a little wordy and uneventful. POB 56057, 1st Ave Market Pl, Vancouver, BC V5M 459, Canada (KS)



YAK'UZ'A #8

\$9-FS-F-P-76

This arrived just before I printed these pages, but I felt it had to be reviewed since I forgot to review the last issue. As far as the packaging and general look of this magazine, it couldn't be any better - top notch. I do find the pricing to be very steep even if this does include a CD

Compilation (**Zen Guerilla**, **Cobra Verde**, **Caterpillar**, **Refrigerator**, **Nicole Panter**...). This is not strictly a music fanzine. In fact, other than a tour diary with **Caterpillar**, this was mostly article and writings on miscellaneous topics including asthma, alternative medicines, two travel type diaries, some fiction... This is kind of a rather rounded fanzine. POB 26039, Wilmington, DE 19899-6039 (KS)

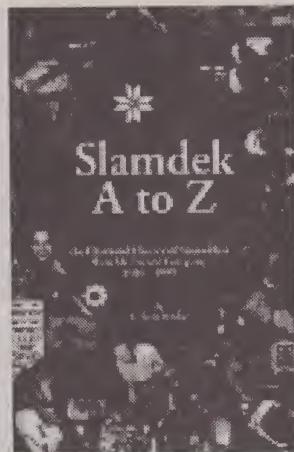


YOU COULD DO WORSE

#6

\$3.50-FS-P-84

Wow, this is monstrous. Revolving totally around music, **YCDW** has a ton of reviews and interviews with Mitch Harris of **Scorn** (great interview), **Papas Fritas** (a long one), **The Softies**, **Mark of Bikini Kill**, **Mark Eitzel**, **Seam** and ... There's a shitload to read. POB 74647, Cedar Rapids, IA 52407 (KS)



Slamdeek A to Z

One of the best books of underground bands from the mid 90's. It's got a ton of great photos and info.

SLAMDEEK A TO Z
\$13-HS-P-200+pages
This book is damn impressive! Totally professional and slick as hell. It documents the almost ten year history of the Slamdeek record label. It retraces every release (39 in total) put out by this Louisville mecca of punk/hardcore. Bands like **Endpoint**, **Jawbox** and **Falling Forward**... It also includes a

full length CD w/ 21 tracks by many of the bands that put Slamdeek on the map: **Endpoint**, **Crain**, **Metroschifter**, **Rodan**, **Spot**, **Falling Forward** and many others. (Check out review section) Although I feel this book will appeal more to the emo-core crowd than anyone else, I think as a whole this is a great book. It historically captures a moment in time. **Initial Records**, POB 251145, W Bloomfield, MI 48325 (KS)



UNLIKE

This is a live video documentation of a sold out matinee show at C.B.G.B.'s. It features a slew of Wreck-Age bands like **Bad Trip**, **Mind Over Matter**, **Die 116** (their last show), **Gin Mill** and **Still Suit**. Also headlining the whole show is **Yuppicide**. I can't stress just what an incredible live band they are. There was some stuff I liked on this video and some stuff I felt could have been a lot better. I like the fact they use multiple cameras. It

prevents this from being overly boring. But... I feel like focusing in on mostly the bandmembers and not the audience doesn't capture the energy that might have been present. I also like it that they break the monotony of all the music by interviewing people outside the club between bands. People like **Don Fury**, **Chris Boarts** and **Gavin Van Black** among others. I found the questions asked to be very stupid and unimaginative. I guess a little planning would have made this a lot better. I'm not really into most of these bands, but I couldn't help but like the performances by **Yuppicide** and **Stillsuit**. Other than that, it was kind of lackluster. **Wreck-Age**, POB 263, New York, NY 10012 (KS)

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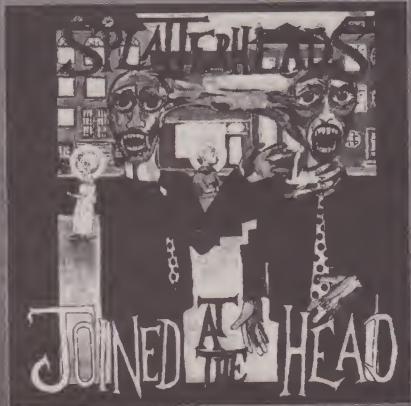
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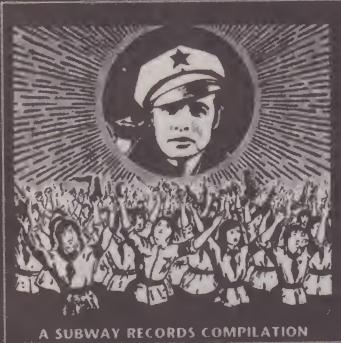
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Ten Things is one of the best regional zines out of the country pushing an otherwise shitty city inundated with "industry types." At the same time they cover enough outside material to keep it relevant with all. Coupled with a snotty attitude, 10 Things gets two thumbs up. 64 PGS, Multi Color Cover. \$2 PPD (MTX, Teengenerate, Bristle, Zeke, Death Wish Kids, etc.)



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PROBE keeps things as titillating as you want them to be by combining a healthy dose of punk rock with flesh - of both sexes. Photo reproductions are excellent as is the nude photo on the glossy cover. Excellent printing, attitude, and naked babes. This will give new meaning to the term toilet rag! 84 PGS Multi Color Glossy Cover. \$4 PPD (AK Press, Jim Goad, etc.)

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Schtruff manages to do what very few, if any, zines have been able to accomplish. It's very personal in the writing style, while presenting a very relevant music slant. In other words, it's a great read. This issue has Pennywise, Marcos Moure (Scrape), Facepuller, etc. You can also read Jason's writings in our pages. Free when you BUY an other zine!

Out on Demo

GENETIC DISORDER has turned into one of the best zines in the country. Period. They've practically abandoned interviews and gone the more difficult route at presenting entertaining and researched articles. They've succeeded. Mark my words, You need this zine! If you don't believe me, read the reviews. 124 PGS Full Color Cover \$3 PPD

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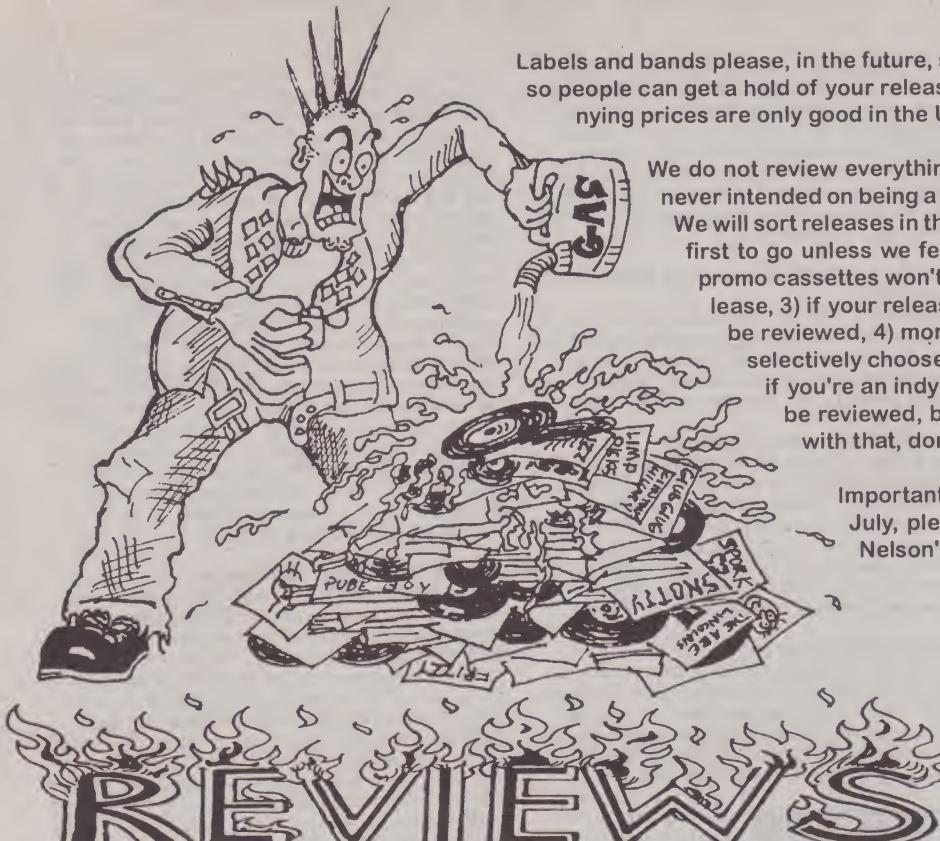


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Xdesperate fight recordsX

Labels and bands please, in the future, supply us with a ppd price for the items we review so people can get a hold of your releases. All prices shown are postage paid. Accompanying prices are only good in the US unless otherwise noted!



We do not review everything sent in, though it may look to the contrary. We never intended on being a review zine. That's why zine like Fact Sheet 5 exist. We will sort releases in the following manner: 1) major label stuff will be the first to go unless we feel strongly about it, 2) promos without inserts or promo cassettes won't be reviewed unless followed up by the official release, 3) if your release is on CD or LP and you send in a tape, it will not be reviewed, 4) more than 5 items by the same label may cause us to selectively choose the ones we want reviewed. Overall, chances are if you're an indy label or a band, and you send us your stuff, it will be reviewed, but we're not promising anything. If you can't deal with that, don't bother risking your stuff.

Important!: If you sent something for review in the month of July, please resend it. We lost many items which were in Nelson's automobile when they stole it.

Nelson Magana (NM), Kenny Sardina (KS), Matthias Kopfer (MK), The Masked Reviewer (MR), T. Chandler (TC), Chuck Loose (CL), Rich (R), Allen G (AG), Ray Fernandez (RF), Mike Smooth Lips (MSL)

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108 "Three Fold Misery" CD

If that ain't noise then what is, the only difference being that this noise is a very distinct one. Takes a lot of strong nerves but once you live through listening to the songs for a few times, you'll recognise the structures and probably enjoy it. Yeah, another band into Hare Krishna. Heavy stuff! Lost & Found Records, Buenteweg 1, 30900 Wedemark, Germany/SPV - Revolver/USA (29:53/MK)

22 JACKS s/t 7"

3 song 7 inch from 22 Jacks on BYO Records. Mellow punk with good melody and nice production. I don't really know much about this band, but I do know this is a pretty good little 7". 2 songs with vocals and one excellent instrumental track. Good for a rainy day. B.Y.O. Records, POB 67A64, Los Angeles, CA 90067 (MR)

25 TA LIFE "NYHC Demo 1993" 7"

Rick Healey is helping unify the tri-state hardcore scene by putting on shows, running a distro and most importantly by releasing some really good hardcore that might otherwise not be released. Listening to this demo gives you a totally different feeling than listening to their We Bite release. The real rough production gives this an authentic, almost live, feel. There are four songs, one which made it on to "Keepin' It Real". This band is just awesome, totally different than anybody else out there. Expect a full length in the Winter. \$4, Back Ta Basics, 86 3rd Ave, Paterson, NJ 07514 (KS)

3 WAY CUM "Killing the Life" LP

Pretty repulsive name, huh? I remember a bunch of years back when there were literally hundreds of bands that played this particular brand of hoarsey-vocalled, crusty, UK hardcore - in the vein of Discharge. 3WC continue the legacy with 16 tracks of politically conscious hardcore. Many of the songs sound the same, and there is, for the most part, one style of drumming (fast), but if you like that general type of sound, you'll like this whole release. If you know the label Sound Pollution, you know what you're getting. For all the crusties. \$7, Sound Pollution, POB 17742, Covington, KY 41017 (KS)

ABOVE ALL "Domain" CD

This definitely is a more metal than hardcore album, but one can't deny either of the elements. Though a bit sterile (that's the thing with most of today's bands...), this band from England still manages to deliver 9 impressive songs that are as hard as they can be and reminiscent of

Slayer in some places. Why don't you add some more melodic guitar solos to embellish your sound, dudes? Roadrunner Records/IRS (41:19/MK)

ADHESIVE "Sideburner" CD

Again, high speed *melodicore* of the kind we know best from Sweden, and I'd like to stress the term high speed here. Though I doubt it's something completely new, it's really well played and unless you've had enough of this musical genre, you just have to be pleased with it, I suppose. Desperate Fight Records, Box 385, 90108 Umea (still sorry about the a!), Sweden/Semaphore (29:54/MK)

A.D.I. "Train of Thought" CD

Mix Faith No More & DRI in a industrial grade blender, with In Your Face attitude and a crappy drum kit and you have puree of A.D.I. Decent bass player, some hardcore & thrash songs. Saving graces: "The Ugly Truth", "Intersections". Pretty raw stuff. "Emergency Broadcast Signal" has some decent lyrics to think about. If they keep it up, they should amount to at least a half sack of manure. Highlights are the topics such as religion, fighting, drinking etc... Pit music or cleaning out your house music, you decide. Rigged Records, POB 7165, Rochelle Park, NJ 07662 (AG)



AFI "Very Proud of Ya" CD

Arrgh, no more old songs on albums. I hate that shit. Aside from the previously released tracks, the new songs on this disc are pretty good. Three chord pop punk with all the non-conformist, snot boy lyrics in the same fashion as Guttermouth, Nofx, etc. Nitro Records, 7071 Warner Ave Ste F-736, Huntington Bch, CA 92647 (MR)

AFTER SCHOOL SPECIAL "The Existentialist Blues" 7"

He's done it again. David Jones of After School Special is a pop genius, and you heard it here first. This second EP by the band that has never played out (!!!) is not only good—it literally blows the doors off the band's outstanding debut. Five full songs and two catchy fragments, every track is a winner! The formula is

simple: take the basic Screeching Weasel sound, pep it up a little, keep it short, and put Jones in front of a microphone. He's nice and sensitive and comes off a lonely guy—unlike Ben Weasel, who is crabby and cynical and drowning in vinegar. That makes it a whole new thang, man, and while some people might be sugared out, the true pop-punk fans out there are soon to be freaking about this band. Unheard Records, POB 423000, SF, CA 94120 (TC)



AGAINST ALL AUTHORITY "Destroy What Destroys You" CD

This is a collection of all their previously released songs, plus a full length album all on one CD. AAA are kinda gods here in South Florida. If you don't know them or didn't hear them on our 7" last issue, you're really missing out.

They're one of the countries best ska punk bands. They're more of a ska / hardcore band. They're pissed and they're political. They exemplify punk rock. Too bad my copy got stolen along with my car. That should tell you something, however, as I don't ever carry more than 10 CDs at once. AAA were a staple in my stereo. Far Out, POB 14361, Ft Lauderdale, FL 33302 (NM)

A.G.'S (THE) "This Earth Sucks" CD

I'm really glad The A.G.'s resurfaced. Though they haven't reformed, they rereleased just about everything they ever recorded. The A.G.'s played minimalist three chord punk rock n roll. Their influences go back to the early punk bands of the late 70s. In other words, their brand of punk rock emphasized the "ROCK". Most of the songs sound the same, but since I like one, I like them all. Why fix something that ain't broke? Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857-1401 (NM)

AIN'T "O2 / The Greater Silence" 7"

When I first saw the 7" I must say I wasn't too sure it would be any good, and especially after seeing the band photo, the singer looks straight outta the movie "The Desperate Teenage Love Dolls", but I'm happy to say this is good. This is nothing more than raw, dirty, garage punk rock. Nothing new but I like it. Pink vinyl -good

✓ sound quality - nice slab of wax. I wish bands would give a little more thought to their band names. Hunter's Moon, POB 470153, SF, CA 94147-0153 (RF)

ALICE COOPER/MOTORPSYCHO "Split 7" saw-blade shaped 7"

Pretty hippie stuff on this piece of red vinyl, music for those who live in the past because they can't stand the present. Alice Cooper's song "Nobody Likes Me" was recorded live in Toronto in 1969! and even though you could mistake the Motorpsycho recording as originating from the same era. It's not. It's magic mushroom time, kiddies!! Musical Tragedies, Erlanger Str. 7, 90765 Fuerth, Germany/EFA (MK)

ALIEN HARVEST s/t CD

This is a band that musically has a Samiam / Jaw-breaker sound to it. The vocals are switched between Jeff DeGoey (who sounds like Joey Vindictive) & Mark Hillstrom (who sounds like Mac from Superchunk). The music ain't too bad at all & this CD does have it's high points to it. So, if you've got money to spend, and are into that whole Samiam & Superchunk sound, go and check this out. Erosion Records, 314 N 8th Manitowoc, WI 54220 (RICH)

ALIENS AND STRANGERS "...Go-Go-Goes Dragstrip!" 7"

If all garage sounded like this, I would like garage. This is clearly a hybrid poppy Garage (with "pop" lowercase and "Garage" capitalized). "I'm goin' down to the monster drag / Where the chicks are cool, and that's a fact"—sorta fifties lyrics for a fifties sorta rave up sound... Compressed, distorted vocals over crisp, clean guitar work on this terrific two song 45. This rocks, that's about all you can say about it. A fine sophomore single by a band to watch out Pennsylvania. Space Race Records, 8009 Rothford Lane, Harrisburg, PA 17112 (TC)

ANAL CUNT "40 More Reasons to Hate Us" CD

You can't really review these guys without a good chuckle. Hee hee. This is probably their most musical release to date. I'd even go as far to say a lot of this could pass for noisy, crusty hardcore. Some real good stuff. I like the change. Some of their older tracks to me just sound like an airplane taking off. They've also turned into a three piece now ousting both guitarists. Seth has begun playing guitar and they picked up another guitarist called Scott Hull. Lyrically... I don't know. Are these guys serious? Musically and lyrically offensive to everybody. If you see these guys live, don't get too near the stage. You might regret it. Earache (KS)

ANCHORAGE "The Bleak Wooden Tower" CD

The first in a series of CDs to be published as part of the edition Nouveau Classique/Hyperium New Classics and I can't help but feel there is a certain general tendency towards the authentic. This album, however, is like an uncanny classical soundtrack incorporating authentic instruments such as a flute, a violoncello and a double bass accompanied by a wonderful female voice. As a soundtrack, however, it would have to accompany a generally threatening as hell film and despite a few silver linings, there is not much space for hope left here. Life just is a drama and that's the way it is portrayed here. Still this great album doesn't make you wanna kill yourself but gives you new drive. This certainly is a very subjective sight but the music exactly hit the way I feel about life in general... Hyperium Records, POB 910127, 90259 Nuernberg, Germany (41:57/MK)

ANTI-NOWHERE LEAGUE "We Are...the League" CD

Fuck yes. This is a rerelease of the ANL's first album with at least one extra track. I feel stupid describing this, so I won't. It's like describing The Clash. You don't have to. Everyone should have it. All the classics are here: "Woman", "Streets of London", "So What", "I Hate People"... This is one of the all time best punk albums ever released. Get it now before it disappears again. Dojo Records, FDR Sta, POB 684, NYC 10150 (KS)

ANTI-PASTI "The Government: The Best of" CD
This recollects mostly



early singles from this notorious 80's UK punk band. In the midst of bands like The Exploited and Discharge, it's no wonder this band never became a household name in the USA. Anit-Pasti have more of a straight forward UK punk thing going rather than a thrashy approach. It's not god awfully terrible, but I won't be building any bronze statues in their honor any time soon. Cleopatra Records, 8726 S Sepulveda Blvd Ste D-82, Los Angeles, CA 90045 (KS)

APOCALYPSE HOBOKEN "Date Rape Nation / Jerk Lessons" CD

Punk rawk! The kind with a couple of chords and chorus you repeat 100 times. Nothing too complex, musically or lyrically. The artwork has got to go, however. Another good release by Apocalypse Hoboken. Johanns Face Records, POB 479-164, Chicago, IL 60647 (NM)

ARRANCA "Exile on Pain Street" CD

Arranca really surprised me by managing to incorporate traditional acoustic guitars, while not losing any edge. They successfully came up with an ethnic flavored melodic punk record covering several classic Cuban tunes in the process, while still showcasing their Ramones influences. All their songs deal with the pain of exile. Very original and worth listening to. Roquero Records, POB 18-005, Fairfield, OH 45018 (NM)

ART PAUL SCHLOSSER s/t 7"

Folky, acoustic songs about wanting to be elected president. Definitely doesn't fall within this zine's musical coverage. Maybe those into Bob Dylan... Five beans seems way too steep for a seven inch and this review copy only has a white sleeve. \$5, Art Paul Schlosser, 214 Dunning St, Madison, WI 53704 (KS)



ARTURO s/t CD
It's refreshing to hear some good ol' fashion hardcore from a different part of the world, especially when it doesn't totally mimic an American band. Arturo hail from Italy. They kind of like to mix it up using different styles of hardcore that emerged during the eighties - everything from thrashy h/c to ska-core to emo-core type stuff. I swear there were some tracks towards the end in which I thought they sounded just like Raw Power. 10 box ain't all that much for an import CD. \$10, Arturo, c/o Marco Prati, V. Scaravaglio 19, 10098 Rivoli (To), Italia (KS)



ASCENSION "The Years of Fire" CD

This is an excellent example of what really good production can do. Albeit Ascension aren't the most original band in existence, the sound of this CD is so well produced (the instruments and vocals all sound real crisp at just the right volume and intro sampling just blends right into songs), that I'm drawn into this. In a lot of ways, it sounds like Integrity, Snapcase, Strike... You know the sound. These guys have a sense of humor, though. There's this whole "I love metal, hail Satan" motif throughout. The packaging is just awesome. Check out the scan. Bonus track at the very, very end. Toybox Records, 116 NW 13th St #118, Gainesville, FL 32601 (KS)

ASS BABOONS OF VENUS (THE) s/t 7"

This band never ceases to amaze me. It's not that I particularly like this, but I must say they're quite original. It's really not very easy to describe this in words without comparing them to other very obscure bands of the early eighties. Actually, how about this. If the male singer who used to sing for the Sugarcubes were to start a new ambient, jungle style project with Betty Boop, it might sound like this. Approach with caution and an open mind. This is their best release to date. Stingy Banana Records, 335 E 10th St, NYC 10009 (KS)

ATARAXIA "Il Fantasma dell'Opera" CD

This Italian album features the tragic story of the

"Phantom of the Opera" and interprets the theatre play in its own way. The character of the main participant of the drama, the Phantom, is compared to Faust. Rearranging this story Artaxia created not only lyrics referring to original texts of the theatre plays "The Phantom of the Opera" and "Faust" in songs like "Faust in a Cursed Hall" and "Is it the Phantom?", but added completely new aspects to it: a cover version of Kate Bush "Wuthering Heights" becomes the song "The New Marguerite", linking a Faust figure with Christine from The Phantom.. Francesca's vocals are changing from soprano, opera parts to melancholic and passionate passages accompanied by a spanish guitar and synthesizers, creating classical samples and sounds. Even if the stress on electronic elements is a bit exaggerated (which can prove boring during live performances), the main baroque and neo-classic style is unique. The band's origins are obvious: the song "To the Bal Masque" becomes a real theatrical act on stage with the "Phantom" performing disguised as if invited to the carnival-ball of Venice. Very calm gothic stuff with a classical touch to it. Avantgarde Music, POB 19, I-20010 Vanzago (MI)/ Italy (46:18/SS)

ATOMIC 61 "Goodbye Blue Monday" CD

Gronky garage rock/thrash - really flat snare mix, bass fuzzed out guitars and a singer they musta found at Kmart. Movie samples from various classic flicks from the 60's. You may have seen their 7" out at your local record store. I would advise buying it first before shelling out the CD or tape price. I would appreciate this CD much more if I could endure this earbleeding radiation this thing gives out. The singer reminds me of Clutch. "All In This" seems to have a solid groove to lock into. I would consider this the atomic age of neomilitary testosterone bullshit music. With a more musical direction they might produce some quality shit. Cavity Search, POB 42246, Portland, OR 97242 (AG)

AUTOBOTS (THEE) s/t 7"

First off. What is it with kids-from-Alabama's obsession with Robbie Van Winkle sans Vanilla Ice? Having been over to Mr. Winkle's palatial estate in Miami, I can assure you, it's no big deal! Ok. Catchy and melodic stuff, here. Jason Morgan, singer boy for local hardcore band Hudson, sez he's gonna start a band called The Decepticons just to do a split 7" with these guys. Hey! one of the songs has horns in it! It's Ok! Ok! \$3, Robbie Van Winkle Records, 2207 Shades Crest, Huntsville, AL 35801 (CL)

AUTOMATICS "10 Golden Greats!" 7"

The guitars are just the way I like 'em: pure rhythm and a wall of fuzz - maybe like an electric chainsaw muffled with a pillow. The singer sounds like the poster boy for Nyquil: pure snot and congestion. No song hits the minute and a half mark. Very primitive rock n roll. All songs, save for the chorus, sound the same, but if you like one, you'll like all. Hardcore aficionados need not apply. Send resumes to: \$3, Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330 (NM)

AUTOMATICS (THE) "...In Disguise" 7"

Since they're the anchor of my own label, I won't often get a chance to review anything by The Automatics. Damned if I'm gonna miss my chance now. "...In Disguise" is the second of an infinite series of stupid and cool 7" records by Portland, Oregon's champion chimps. Of the three songs, "Super Spy" comes from their second foray into the studio (where the band completed 40 tracks in 4 days—try and top that!), while the other two come from their cool lo-fi demo. "Super Spy" is a first quality track that barely missed the cut for the album, "Robots" is a somewhat weaker song with funny lyrics, and "King of the West" a good instrumental that goes on a tad too long. The package has a xerox sleeve but still looks pretty punk and cool. Worthwhile. How's that for a sedate review of the greatest band in the world? Fourty-Two Records, 3101 Oxford Valley Road #520, Levittown, PA 19057 (TC)

AUTUMN LEAF DANCE "Learn What Is Taught" CD

Post-post-hardcore with monotone vocals by Alexia. She sounds almost comatose in some parts and it brings the whole thing down. The instrumentation is competent and the songs have an interesting meander to them. Autumn Leaf Dance is like reading mediocre poetry. Conquer The World, Box 40282, Redford, MI 48240 (JS)

AVAIL "4AM Friday" CD

Avail progresses without slowing down or toning down their anger. They still have rage. The songs are still urgent. They still produce anthems. They epitomize what I think emo should represent: "emotion." Avail, release after release, churn out passion filled hardcore and have yet to disappoint. Avail, however, cannot fully be grasped till they're seen live. Check this CD out, but look for them on tour, better. This is actually one of those releases that both Kenny and I can agree on. And it's on Lookout! to boot. **Lookout (NM)**



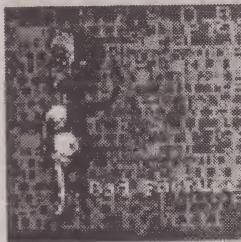
AXEL SWEAT "Erection" CD

This is mostly original up-tempo *melodicore*. Too many hits to mention all of them. Make sure you check out songs like "United" or "If I were you" if you're into this kind of music. One thing I'm still not quite sure about is whether this album aims

exclusively at people with b.o. or not... **Wolverine Records, Benrather Schlossufer 63, 40593 Duesseldorf, Germany/SPV (39:19/MK)**

BAD DREAMS ALWAYS "Panicehead" MCD

Another great effort of this Sweden 4-piece and it's just as hardcore as the one praised in last issue! Now that the singer seems to have recovered from what I suppose must have been a really bad cold, the band invites us to thrash to 12 new and mostly up-pace songs with the usual great rhythm changes and brutality. Check out this issue's interview to find out more, this band definitely deserves to be heard... **Earth Records Inc, c/o Tommie Petterson, Hantverksvägen 8C, 737 48 Fagersta, Sweden (18:31/MK)**



BAD POSTURE "G.D.M.F.S.O.B." CD

It's an experience to review a Grand Theft Audio release. First off, you always have at least a couple of pages of history and anecdotes by the band or their fans. You never are really sure how good the quality will be since sometimes they master straight from vinyl records or the originals that might have been recorded from a soundboard or on a 4-track. You can always be sure that even if you don't like the band, you're going to experience something different. **Bad Posture** apparently appeared on the MRR comp released in the early eighties, so some of you can dig through your old records and get a first hand experience of this band. **BP** are a punk band, plain and simple. Fronted by a huge big mouth, physically similar to the lead singer of *Yuppicide*, they clench and claw their way through 28 tracks: 8 from a demo, 11 from a soundboard and 8 from a 12 inch EP. Oh shit, gotta go. It's "Time For Smack." **Grand Theft Audio, 501 W Glenoaks Blvd Ste 313, Glendale, CA 91202 (KS)**

BALI GIRLS s/t CD

These guys are real weird. The drums create an almost tribal like sound, The guitar has an echoey, gloomy feel to it and even the bass sounds a tad strange. Using the word "experimental" to describe this would be an understatement. Best or worse of all, the songs average at about 6 minutes. I'm sure bands like the *Melvins*, the *Dead Can Dance* and some Am Rep bands influenced this band to some degree. **Bittersweet, 920 Broadway Ste 1403, NYC 10010 (KS)**

BALI GIRLS "Hell Or Highwater/Maple Leaf" 7"

The first track "Hell Or Highwater" is a fast heavy rock song with vocals very similar to Kathleen Hanna with some rockin' drums. The B-Side "Mapleleaf" is more of a dark and dreary song with semi-synthesized vocals. Nice guitar work but a little monotone. Both tracks are done live. White vinyl - good sound recording - good slab of wax. **Bitter Sweet, 920 Broadway Ste 1403, NYC 10010 (RF)**

BELTONES "Lock & Load" 7"

The Beltones take their inspiration farther back than

your usual *Screeching Weasel* inspired band. They delve into the 70s, the generation where rock n roll was practically wiped off the planet. Enter *Johnny Thunders*, enter *Jeff Dahl*, enter *Stiff Little Fingers*, enter oil music. Hence, The Beltones. This is awesome! In that beer guzzling, good time sort of way. You need this. Honest. Good reviews are always the hardest. Damn this was difficult! **Far Out, POB 14361, Ft Lauderdale, FL 33302 (NM)**

BIF NAKED s/t CD

Straight forward female fronted rock with digressions into pop/soul tinged rock. I don't like this as a whole, especially the acoustic songs. I do like the attitude which goes behind it, not necessarily the lyrics, but all the crazy writing and little drawings that are put all over the insert. The lead singer seems to have a real demented sense of humor. She even does a short spoken word at the end about "The Gross, Gross Man." The first two tracks are the best. **Her Royal Majesty Records, 14 Tenent Rd, Morganville, NJ 07751 (KS)**

BIKINI KILL "Reject All American" CD

Very few girl fronted bands actually do much for me. **Bikini Kill** are the very best at what they do, though. Old style 70's, simple-structured, low-fi punk with vocals that range anywhere from whispers to screams. There are a couple of slower mellow tracks present here. I wonder if I'd like this band as much if they didn't have Kathleen singing - probably not. **Kill Rock Stars, 120 NE State #418, Olympia, WA 98501 (KS)**

BIOHAZARD "Mata Leo" CD

I never quite cared about this band due to their mega stardom, but after hearing this record I have come to the conclusion that their only fault is the label they're on and that they have become somewhat fashionably popular. On the other hand, I quite liked their rapping and the vocals alternately sung by completely different voices in an aggressive way. This record ain't soft or something and they even talk about the hole in the ozone! I've heard far worse music... **Warner (38:25/MK) PS.: Stop pretending you're still going to fucking school!!**

BLANKS 77 "Killer Blanks" CD

I wish I had the official release for this, because this is such an awesome release. I wish I could check out the artwork and lyrics. As for the music, the **Blanks** are one of the best old school punk bands around. They sound a little bit like what **Rancid** did on their debut 7", but haven't compromised their energy and sound. Screams and o'st abound. Songs about unity between skins and punks kinda makes my stomach turn, but the music will have you poguing all around the house. This band rocks in that dangerous sort of way that only good rock and roll can produce. Essential. **Radical Records, 77 Bleeker St, NYC 10012 (NM)**

BLOODY MASK "What That Hollow Shows Through" CD

A highly artificial, though lamenting and dark as hell soundscape rather than songs in the traditional sense. One moment a bit like *Diamanda Gal's* with its female vocals, the next moment carrying elements of *Sleeping Dogs Wake*, this Italian band adds a guitar and bell sounds of all kinds and what comes out is an eerie album that could very well accompany some horror film (preferably one with fangs...). **Antiphon, Altenbaunaer Str. 27, 34134 Kassel, Germany/Semaphore (50:48 MK)**



BLOODLET "Entheogen" CD

This CD has nice cover artwork with all the hanging creatures and other horned human-like creatures. A bawling singer. Their sound is made of lots of tempo/rhythm changes and a overall sinister sound with uncanny pseudo-acoustic

passages. The music never gets boring... **Victory Europe, Goenninger Str. 3, 72793 Pfullingen, Germany/SPV (48:23/MK)**

BLOODLET "Entheogen" CD

It's out. Ya'll should already have it. You know what to expect from these fellas: hard as fuck deathcore with

twisted lyrics about society and personal anguish. I can't say enough good things. Check out their interview in this very issue for more details. **Victory Records, POB 146546, Chicago, IL 60614 (KS)**

BLOODLETTER "On the Rim" 7"

Is there a point these people are trying to get across? It didn't work for me. I didn't get the point (if there was one). I got reminded a lot of *Babes in Toyland* when I heard this. Then I also remembered that *Babes in Toyland* sucked. Get my point? **Reproductive Records, POB 398073, Cambridge, MA 02139 (RICH)**

BLOUNT / STRUNG OUT "Sonobulance" 7" Split

Both bands actually sound quite similar, so for those unfamiliar with the Florida natives, the hardcore harmonized sounds of *Strung Out* is an excellent guideline. Both bands deliver good songs, though **Blount** rock louder and speedier on this disc. **Fearless Records, 13772 Goldenwest St #545, Westminster, CA 92683 (NM)**

BLOUNT "Trauma" CD

Blount sound a lot like a hybrid between *Good Riddance* and *Strung Out*, yet yield very original and tight hardcore punk rock. Fat fans get this. You need this! Awesome full color artwork. **Fearless Records, 13772 Goldenwest St #545, Westminster, CA 92683 (NM)**



BLOWHARD "Hornbag" CD

The second effort on **Do It! Records** by this Aussie band or should I say movement with its line-up consisting of 10! members? As usual, great party-core of the more moderate kind with a massive brass section and influences ranging

from ska over punk to the *Blues Brothers* and most important: a massive portion of fun. Contains 13 songs including their "Blowtorch" EP plus another ten live tracks said to be bonus tracks but in fact preventing the release from being a mere MCD. Great release apart from the somewhat artificial drums on the studio tracks! **Do It!, Mittelbachstr. 11, 96052 Bamberg, Germany/EFA (58:50/MK)**

BLUETONES (THE) s/t 7"

Mix *The Monkeys* and some slow *Beatles* tunes coupled with modern Brit sensibilities (ie: *Oasis*) and you've got a sure chart buster. To me, this translates into a record I'd be hard pressed to admit liking in these pages - kinda like my Bryan Ferry records. If you're into slow British pop, this is quite pleasant. **Paradox Records, POB 3836, London, NW3 1YR, UK (NM)**

BOLLWEEVILS / WALKER "Split" 7"

Sounding a tad like *88 Fingers Louie*, *The Bollweevils* belt out some mighty fine and tight as hell punk rock. *Walker* slow things down a notch and subtrack some anger from their vocals, yielding a highly listenable, poppy, melodic track. In this day and age, however, I kinda expect more than 2 songs from a record. They are very good songs, though. **\$3, Harmless, 1437 W Hood, Chicago IL 60660 (NM)**

BRAINLESS "Superpunktuesday" CD

14 songs of mediocre punk rock from England. This is one of those releases that left me with no impression. I mean, I literally don't have much to say other than it kind of bored me. Straight forward punk rock with no real meat for your sandwich, unless you like bologna. **Golf (MR)**

BRETHREN "Trapped In Reality" Cass

This release has actually been out for a couple of months now, but arrived too late to be reviewed in the last issue. This probably is the premiere hardcore outfit in Miami nowadays. It's no wonder either. I see these guys at shows, they play around fairly frequently and now they have this release out. *Brethren* sound like a more hardcore version of *Integrity*, which in my view tend to be a little too metal. The music never goes faster than a gallop emphasizing more on power than speed. Probably the only thing I disliked was the underlining message in some of the lyrics. I tend to cringe every time

I hear the word "Sin", "Soul" and "Faith". Other than that, this is a solid release. Well worth the four bux. \$4, Roundhouse Records, 3260 NW 16 St, Miami, FL 33125 (KS)



BROKEN BONES
"Complete Singles" CD

The kings of British metal punk resurface with a collection of all their singles on one CD. We can finally lay our battered 7 inchers to rest. All you stupid crusties should actually listen to some of the bands you wear on your sleeves. **Broken Bones**

was among the more influential, being composed of the heart and soul of **Discharge**. Essential listening. Cleopatra Records, 8726 S Sepulveda Blvd Ste D-82, Los Angeles, CA 90045 (NM)

BROTHER'S KEEPER "Ladder" CD

Metallic hardcore with rapped vocals and groovy rhythms from Erie, Pasadena. Contains some quite original ideas and at times has this apocalyptic guitar riffing I love so much. A re-release of their "Shadowcast" 7" and the "Ladder" MCD originally released on Lake Effect Records. Songs like "Facade" or "Shadowcast" just rule! We Bite Records, Goenninger Str. 3, 72793 Pfullingen, Germany/SPV (24:32/MK)

BROWN LOBSTER TANK "Tooth Smoke" CD

Brutally bad Big Drill Car [shudder] rip-off band. I always listen to my review copies at least 5 times before writing the review. Here's my first ever exception. I just can't listen to this one more than once. Sorry... Why anyone would ever want to sound like the cheesy Big Drill Car is beyond me. Dr. Strange, POB 7000-117, Alta Loma, CA 91701 (JS)

BRUISERS (THE) "Up In Flames" CD

The last record I found so bad that I wouldn't even review it. I still don't know what they are all about but at least the production and I believe even their music is much better. What they do they call street rock'n'roll and indeed it's played as dirty as it can probably be. 12 songs with a country rather than a 50's rock'n'roll feeling if you ask me and many good ideas. I never said they look like nice guys... Lost & Found Records, Buenteweg 1, 30900 Wedemark, Germany (41:02/MK)

BTI "Marfa" CD

Borrowing heavily from the melodic hardcore school with graduates such as **Good Riddance** and **Strung Out**, BTI belt out 14 surprisingly catchy and memorable tunes. Seeing self released stuff these days scares me. BTI restored my faith in DIY. This CD will definitely get them on a bigger label. Worth checking out. \$8, 2115 E Aspen, Tempe, AZ 85282 (NM)

BUCK-O-NINE "Barfly" CD

First off, I was pretty glad to open up the package of stuff I got to review and see this in it. A friend of mine from California had told me a lot about them & I was wondering what all the hype is about. Well, I found out what the hype is because this is some really rad ska-punk! I'd almost swear this is Less Than Jake's twin left in CA. It also reminds me a bit of the **Bosstones** during the "More noise..." release. They throw in covers by **The Misfits**, **The Clash** & **Op Ivy**. On originals "Calling in Sick" stands out the most (to me). If you're not skankin' & full of energy while you're listening to this, just shut it off & go back to your stupid TV. Give the CD to someone who'll put it to use. Taang Records, 706 Pismo Ct, San Diego, CA 92109 (RICH)

BUGLITE "Sorry to Disappoint You" 7"

Everything about Buglite screams the word pretty and sweet - from the melodies to the harmonies to the tuneful voice. You'd never guess it from their ugly mug on the cover of the record. Buglite are one of the best pop punk bands around. Their fuzzy guitar will lull you. They exemplify this style that so many seem to be trying to get away from. I'm not ashamed to say that I love **Green Day**. I equally love Buglite. Eat your heart out Lookout! \$3, Mutant Pop, 5010 NW Shasta, Corvallis, OR 97330 (NM)

BULLOCKS (THE) "Double or Quit" CD

Good melodic punk rock from Germany pretty much influenced by the **Ramones**, accompanied by vocals just as nasal as those of Cantwell, singer for the **Zero Boys**, a band that seems to be another influence, by the way. Preferably to be enjoyed during parties and other joyful occasions! Wolverine Records, Benrather Schlosser 63, 40593 Duesseldorf, Germany/SPV (43:26/MK)

BUNNY HOLE "Someday" 7"

I can honestly say that this release is a complete waste of time and money. Time and money a person would spend buying and listening to this and time and money these people spent recording and making this. This is basically crappy kids music with annoying vocals very similar to that crappy band **Ween**. Reproductive Records, POB 398073, Cambridge, MA 02139 (RICH)



BUSINESS (THE) "Loud, Proud and Oil" CD

If I'm not wrong, this release is a comp of tracks from a large span of the band's existence, maybe 10 years. Cool cover of Crass' "Do They Owe Us a Living" and classics like "Suburban Rebels", "Smash the Discos" and "Real Enemy" are included. These guys are the shit, and I'm glad some of the newer generation are starting to get into them.

Dojo Records, FDR Sta, POB 684, NYC 10150 (KS)

BUSINESS (THE) "Suburban Rebels" CD "Saturdays Heroes" CD

Two reissues of one of the greatest of / punk bands. They use the term street rock. I call this slow punk / abrasive and melodic rock. These are both worth getting, whether you have a shaved head and worship suspenders or wear a leather jacket and pierce your cock. **The Business**, along with **Cock Sparrer** are one of my favorite all time punk bands. Period. Fuck You! Taang Records, 706 Pismo Ct, San Diego, CA 92109 (NM)

BUSINESS (THE) "Welcome to the Real World" CD

There's a shitload of licensing for early UK releases occurring between Link Records and the world, especially now that **The Business** has been releasing their records on American labels. This is one of their late 80's releases. Their brand of oil/rock is a bit more polished and toned down than in their earlier years, but you still have driving rhythms and a whole lot of melody. Taang Records, 706 Pismo Ct, San Diego, CA 92109 (KS)

BUTTNECKKS (THE) "Live!" CD

From the same area that brought you **Mega Smegma**, comes **The Buttneckks**. They play some of the rawest, most damaged punk/rock/meta/rap this side of the Mississippi. The musical style differs from song to song. This is recorded live, to some degree at least, so there's an echoey sound which gives this a different dimension. The common thread holding this together is humor. They even do a cover of the Cheech and Chong song from "Up in Smoke." Mega Rabbit Recordings, POB 8552, Tampa, Florida 33674-8552 (KS)

BUTTSTEAK "Men Who Pause" CD

Here's a truly original band. It screams out genius. Of course some of you will probably hate it, but you can't deny that a good measure of intelligence and creativity goes into every song. **Buttsteak** play some almost anemic, folky, simple, yet complex rawk'n'roll. Probably what I liked best about this was the singer's voice and how he arranges all the lyrics and pronounces the words.

I enjoyed this much more than their 7". Go Kart, POB 20, Prince St Sta, NYC 10012 (KS)

BUZZOVEN / SOUR VEIN Split 7"

Buzzoven play one of their demented noise damaged songs on one side. It's not one of their best. **Sour Vein** actually

overall do sound a lot like **Buzzoven**, but they play a speedy, powerful ditty that'll pummel you into the wall. Their one song actually sounds like three songs because of all the fluctuations in speed. Keep an eye out for this band, **Sour Vein**, they scream of potential. Nice cover sleeve with sticker and on clear vinyl. Troy Medlin, 24 Eastwood Rd, Southport, NC 28461 (KS)

BY THE GRACE OF GOD "For the Love of Indie Rock" CD

It was a pretty bold move to use the word "God" in the band name. That word tends to scare a lot of people away. Rest assured, there is no hints of religious dogma within this band. This apparently is a really well put together hardcore outfit. You can tell by the short writings in the inset that all the members seem to have heads on their shoulders. Straightforward fast hardcore for the most part. There are two tracks where the band slows it down a bit showing a somewhat emo edge. They wrap it up with a good cover of **Poison Idea**'s classic "Plastic Bomb." Fuck yeah! Victory Records, POB 146546, Chicago, IL 60614 (KS)

CALVIN KRIME "Kids Incarcerated" 7"

This release went down the wrong pipe or something cuz I really dislike it. The music doesn't quite seem to come together - everything seems to be falling apart. Some of the two vocal singing in the song "Fight Song" was pretty cool. Other than that - ughh - it sucked. Skene, POB 4522, St Paul, MN 55104 (KS)

CARDS IN SPOKES "Pool Party" 7"

I see that this band is from Jacksonville, FL. Hmmmm, I don't remember hearing of these people when I lived up there. I wish I was aware of them cause I would've liked to check'em out. If they're as good live as they are on this 7" (and most bands are better live than on records) they'd be worth checking out. This is really good mid-tempo melodic punk stuff. Not bad, not bad at all. Allied Recordings, POB 460683, SF, CA 94146-0683 (RICH)

CANNIBAL CORPSE "Vile" CD

Ole Corpsegrinder sounds a bit like ex-CC vocalist, who now is in **Six Feet Under**. "Devoured by Vermin" is very heavy as well as is "Monolith". These songs crush. The songs maintain their CC style & brutal lyrics. Fisher from **Monstrosity** is a veteran Death Metal(er), who was instrumental in picking Scott Burns as producer for this one (Death fame). This is an excellent album, however not near as awesome as "The Bleeding". Not enough hookier riffs. Highly recommended. Only CC could entertain themselves with a roll of barb wire, fistful of razor blades and an unlocked morgue. Metal Blade (AG)



CAPITOL PUNISHMENT "Three Chord Line-up" CD

Another one of those albums you need to give several listens to before you find out about its real character. A solid punk record with lots of variation that could in fact have been created a few years ago. Reminded me of bands such as **Vatican Commands** or **Marginal Man**, and what's probably most characteristic is Jimmi Haze's unique voice and way of singing. Highly recommended! We Bite Records, Goenninger Str. 3, 72793 Pfullingen, Germany (44:08/MK)

CARCASS "Swansong" CD

First off, before I destroy this, let me say one thing. I've always loved this band. Now that I got that out of the way, on to the butchering. Their first two releases were just incredible. They reached a climax with "Necro..." (I won't even try to remember the title). Ever since, it's been downhill. I was thoroughly disappointed with "Heartwork". This is slightly better but... It's as if in slowing the speed down so much, they have been gradually losing some of their "power." Don't get me wrong there are some power tracks here, especially "Polarised", "Keep On Rotting..." and "Don't Believe a Word." A lot of the songs seem to be kind of formula generated. They lack any sort of real character. Also, another gripe of mines is what the hell happened to all the medical dictionary type lingo which was so characteristic of this band? And do you really need a



guitar solo in every track? Well, this is the last you'll hear from this band. They broke up before this was even released. I'll really miss their live shows which were always a blast. **Earache** (KS)

CATHEDRAL "Hopkins" CDEP

Some songs are in the vein of "Ride" although this album seems more tired and trite as their past releases. The experiment in jazz/blues on "The Devils Summit" fails to pound out a believable performance. (poor attempt) If you liked "Ethereal Mirror" and are a serious **Cathedral** fan, this one will make or break you. (50-50 Shot at liking it) They do some upbeat shit for "Fire" etc. Their new direction in their old direction will probably turn off some of their fans who appreciated their harder edged songs and Sabbathed out guitar harmonies. **Earache** (AG)



CHAIN OF STRENGTH "The One Thing..." CD

Here's one of the California bands that Revelation embraced in the late eighties. You know the sound. Straight forward straight-edge hardcore following in the footsteps of bands like **Negative Approach**, **SSD** and **Youth of Today**. I personally never thought this band was very memorable. A majority of kids think otherwise. This include their **Revelation 7"**, their 2nd 7" on Foundation Records and one unreleased track. **Revelation Records**, POB 5232, Huntington Bch, CA 92615-5232 (KS)

CHAMBERLAIN "Fate's Got a Driver" CD

This is **Split Lip** for all practical reasons. SL felt their name gave off the wrong impression and thus changed it to **Chamberlain**. I think it was a little late for that, though. This is a rerelease of **Split Lip's** second full length all remixed and repackaged. It's still in the emotional hardcore vein. Nothing overall groundbreaking but much better than some of the emo-crap coming out nowadays. **Doghouse Records**, POB 8946, Toledo, OH 43623 (KS)

CHELSEA'S GONE UNDER "Orchestra.Piano.Grind." CD

I can't decide if this is a worthless piece of plop or the most priceless gem in the world. Improvised piano plunking and guitar squeak make way for weepy onion-chopping vocals. 20 minutes of pure pain, anguish and despair. I think I'm gonna go and cry now... **Cascade**, 401 Maxwell, Royal Oak, MI 48067 (JS)

CIRCLE JERKS/ADOLESCENTS "Wild In The Streets/Amoeba" saw-blade shaped Split 7"

This is something special - a blue vinyl saw blade 7" featuring "Wild in the streets" from "one of Circle Jerks' first recording sessions in 1980" and in fact it's a different version than on the record with the same name. On the flip you'll find Adolescents' "Amoeba" from the original 7". **Musical Tragedies**, Erlanger Str. 7, 90765 Fuerth, Germany/EFA (MK)

CLAIR OBSCUR "Antigone" CD

This is the musical realization of the classical drama "Antigone" as well as an interpretation of the mythological adventures of Daedalus (lived in Crete where he built the labyrinth to enclose the Minotaur). To give you an impression of the music the former **Death In June** collaborators do I'll just list up the instruments: violin, viola, cello, synthesizers, piano, bass guitar, baritone saxophone, trumpet, double bass, saz, flute, soprano saxophone, organ, percussions, baritone saxophone and vocals - imagine what soundscapes can be created by such a variety of authentic (!) instruments. The whole album consists of many (30!) short pieces, each creating an own theatre act about a scene taking place somewhere in ancient medieval times. The songs are without lyrics, but to each song the matching extract from the drama texts (dialogues) is printed in French and English in the booklet. Yet, the music itself is so expressive that you can go without this information, as well. The artists performed already many times in the famous Parisian Bel-Air theatre and the label draws parallels to **Arvo Part; In The Nursery; Balanescu Quartet** and the solo works of Tony Waleford (**Sol Invictus**). Recommended to everyone who's fed up with boring albums, offering only one musical style and one

main theme in 12 or more songs... **Apocalyptic Vision**, Ahornweg 19, D-64807 Dieburg, Germany/EFA - USA/Com-Four (62:04/SS)

COBRA VERDE s/t Cass

A little too mainstream pop for me. Sorta reminds me of a mix of U2 and any obscure 80's band. Why is this being sent to Rational inquirer; maybe they got this address mixed up with Spin. **Sub Pop / Matador** (MSL)

COMMUN CORRECT f DIRTNAP Split 7"

Damn I missed these two Jersey bands when they both came through here a week or so back. **Commun Correct** is Rick Healey's, of 25 Ta Life, side band. In a lot of ways, CC sound a lot like 25TL - late **Agnostic Front** with a lot of chunky guitars. **Dirtnap** have much more of a pulled punches hardcore approach, nonstop like older **Face Value**. \$4, **Back Ta Basics**, 86 3rd Ave, Paterson, NJ 07514 (KS)

CONNIE DUNGS, (THE) "I Hate This Town!" 7"

The **Connie Dungs** make **The Queers** seem like a progressive band. They're 100% retro punk rock from the 60s and 70s. Make no mistake about it, I love this. The songs are structured in a perfect rock n roll package. They're snotty. They're pissed. And they're not recorded with a big budget. This is rootsy rock n roll played from inside a stinking garage by kids bored with life. **The Connie Dungs** rule. You're right, Timbo! First 500 on Orange Vinyl. \$3, **Mutant Pop**, 5010 NW Shasta, Corvallis, OR 97330 (NM)



CONNIE DUNGS, (THE) "Too Cruel" 7"

The songs are a little faster here, but just as snotty as above. Maybe the speed gives it a more modern feel. Whatever. This band is great. Order both records. **Harmless Records**, 1437 W Hood, Chicago, IL 60660 (NM)

CORNPOKE "Descarga De La Crema Batida" 7"

I found this release to be quite distasteful and way overpriced. I don't think any slab of 7" vinyl is worth \$5 unless possibly it's a rarity of some kind. The cover photos of the girl having sex with a German sheppard weren't at all amusing. The music is kind of interesting, but real hard to describe. Noisy at times, male vocals, female vocals - sometimes both, fluctuating rhythms, guitar intensive... \$5, 105 W Croslin, Austin, TX 78752 (KS)

CR s/t 7"

My wish came true. CR are back with 10 tracks of unrelenting hardcore fury. This has a **Born Against** meets **Neanderthal** type feel to it. The insert is just incredible folding into 4 sections with all the lyrics. Hopefully the next thing we see from this band will be a full length. **Reservoir** pumps out some fuckin' great hardcore. **Reservoir**, POB 790366, Middle Village, NY 11379-0366 (KS)

CRAZY ALICE "Hospital Bed" 7"

Drawing influences from both **Mudhoney** and **Helmet**, these fellas pummel through two fairly well played songs. I guess I can use words like aggressive to describe this. \$3.50, **Reproductive Records**, POB 398073, Cambridge, MA 02139 (KS)

CRIMINALS (THE) s/t 10"

Everybody seems to be doing 10" records nowadays. It's fine with me cuz I just love receiving them. **The Criminals** I believe are composed of ex **Filth** members (at least the nasally congested singer). In many ways, it shows in the music although this is much cleaner and crisper than **Filth** ever was, hence the name. Not to do any stereotyping, but you pretty much know what you're getting when you pick up a **Recess** release. If you like the label, you'll like the band(s). **Recess Records**, POB 1112, Torrance, CA 90505 (KS)

CROCODILE GOD "Boss" 7"

I can't very well call **Crocodile God** the best band to ever emerge from Liverpool, England, can I? Hmm... Okay, so **Croc God** is number two, there's nothing wrong with that! Fast three chord punk with harmonies—done in a way that doesn't try to emulate the **Ramones**.

(Shocking concept!) This is an English band that sounds English and there's definitely something to be said for that. Four fast punkers of the highest quality and a bit of acoustic pop on the tail end. Great stuff! Maybe 75 copies of this record will make it to the United States and you can have one of them by sending \$5 to **Crackle Records**, POB HP 49, Leeds, LS6 4XL, UK (TC)

DAREDEVILS "Hate You" CD

Boy were the expectations high for this one, composed of ex **Bad Religion** founder / **Epitaph** owner Brett Gurewitz. The **Daredevils** take a much more traditional rock approach with highly harmonic choruses, somewhat reminiscent to Mr. Brett's former band. The similarities start and end there, however. The songs are slower and much sweeter. The lyrics seem to be more on the personal side of things. Other than that, I'll have to wait for more than just a two song CD. For now, I'm neither impressed nor disappointed. **Epitaph** (NM)

DAS KLOWN "Holy Crap" CD

"The reigning kings of Long Beach punk rock" are back with their third full length. Hopefully most of you have already heard them before. **Das Clown** play some of the best mid-eighties Cali punk rawk/hardcore. They always make me think of the **Dead Kennedy's**. Anyhow, it's all fun'n'games for these guys. Humorous lyrics, the occasional clown makeup, upbeat-nondressing music... This release includes their killer track "Blow Yer Self" from their self titled 7". It also has "Time Bomb" and a bunch of new ones like "Punchline", "Use Your Head", two live tracks and a bunch of others. **Know Records**, POB 4830, Long Bch, CA 90804 (KS)

DAY GLO ABORTIONS "Little Man In The Canoe" CD

So the **Day Glo's**, purveyors of bad taste for many years now, are back to continue their crusade against political correctness and the popular sentiment... Even though only one of the original members, namely Jesus Bonehead, seems to remain, it's still perfectly them and they have now enhanced their sound with some more guitar solos. Again this fact proves what a difference some slight changes can make. This is fucking punk rock with a metal edge and it's delivered in such a snotty way, you can literally hear the snot drip. Listen in awe to songs like "Big Michel," that is pretty much reminiscent of **The Accused**'s "Maddest Stories Ever Told" period or "Brick Shithouse Bouncers." Just lean back and enjoy the political incorrectness of "Homophobic Sexist Cokeheads". The joke included on the CD probably is the most innovative part of the

CRUMBS (THE) "Get All Tangled Up!" 10"

From the first strains of the Farfisa organ in the opening instrumental rave up, you know with complete certainty that this record is gonna be something special. At last count there were 5,621 bands in the world playing 3-chord punk but this is one of the top five, 'cuz they've got style drooling out the speakers and all over the carpet, daddio. Get this straight: the name of the game is not to ape **The Ramones** or **Screeching Weasel** or **The Queers**, but to take little bits and pieces of those bands, slush them in the blender with a couple cans of **Schlitz**, and to add fresh ingredients and make your own concoction. Then everybody claps their hands and says you're almost as good as **The Crumbs**...

Here's why **Crumbs** Schlitz Slush (tm) is so great: 1. The vocalist has the weirdest accent outside of Italy, if you don't smile and bop your head when you hear the cat you've got no taste whatsoever. 2. Bands that mix abrasive, garagey guitars with woo-woo harmonies score mega-bonus points and **The Crumbs** collect. 3. Every single one of the eight tracks here is a winner. You love the stuff instantly but don't feel like you've heard the riffs before on "My Brain Hurts" or "Love Songs for the Retarded." 4. Ten inch records are way, way cooler than LPs and any band that makes one is hipper than you. 5. It doesn't take a vivid imagination to realize that these guys have GOT to rock in a live setting. I've never seen them, but I KNOW this is a fact.

This record ROCKS and you absolutely must track this down NOW: \$7 ppd, **Far Out Records**, POB 14361, Fort Lauderdale, FL 33302 (TC) THE POWER OF CHRIST COMPELS YOU!!! THE POWER OF CHRIST COMPELS YOU!!! THE POWER OF CHRIST COMPELS YOU!!! THE POWER OF CHRIST.....

record. Anticipate their "Corporate Whores" album out in September! GOD Records Inc, POB 44132, 3170 Tillicum Rd, Victoria, B.C. Canada (MK/effective playing time: 29:35)

DEAD END KIDS "Elvis" 7"

If you can get your guitar to sound like a revved up motorcycle, odds are I'll like it. Unlike most 3 chord, buzzsaw punk rock bands, this is slightly faster. The gritty recording helps take you back to a different generation of punk rock - one where the emphasis was on the music and attitude and not the label or money. Imagine your favorite punk band of the late 70s played on 78 RPM, without sounding like *Screeching Weasel*. I'll give you a hint, you need a leather jacket to enjoy. Pelado Records, 521 W Wilson #B202, Costa Mesa, CA 92627 (NM)

DEAD END KIDS "Rabbit" 7"

I like this band. This record has a more singalong nature to it. The songs have more choruses and you'll probably pick up on them easier. Every band should also have a song about themselves. Look at the other review for more details. Yellow vinyl. Skanking Skull Records, 918 Jacaranda Dr, Lady Lake, FL 32159 (NM)

DEERHEART "Queen, Worker, Drone" CD

Big Black seems to be a good reference point. Erratic drum beats, overpowering guitars, occasional sampling, singing that fluctuates between talking and shouting... I could see them touring with *Surgery* or *Killdozer* if you know what I mean. Don't let the very boring, stupid cover mislead you. Goldenrod Records, 3770 Tansy St, San Diego, CA 92121 (KS)

DEH PILLS "Perfect Day!?" CD

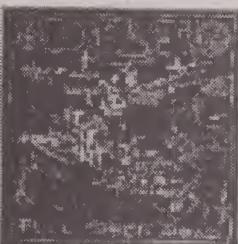
'Scuse me, I need to dance around a little bit..... Ahem, thanks for your patience. Italy's answer to *The Richies*. Hilarious, up beat Ramones/Queers/*Screeching Weasel* type tuneage with English vocals sung with a terrific loopy accent. If this album doesn't get you doing the cretin hop around the living room singing along with the goofiest accent you can muster, you are probably dead or dying. So if you're a bored Ramones fan ready to check out something unique and different and thoroughly great, send \$15 cash to the hometown of Chris Columbus: Supersonic Refrigerrecords, Via Boccadasse 33/17, 16156 GENOVA, ITALY (TC). The label dudes, Sandro and Andrea, are cool, incidentally.

DEROZER "Bar" LP

Italy's best punk band releases an LP and it smokes. The songs aren't as instantly catchy as on their 7", but they have a more unique style that they can claim their own. Imagine hearing *Screeching Weasel* through those automatic translators they had in the USS Enterprise. Instead of hearing it in English, imagine Ben speaking Italian. That would be *Derozer*. The cover art work is great and full cover. This won't disappoint Weasel fans. Voglio studiare più Italiano. Non capisco tutti. C.P. 62, 36051 Creazzo (VI) Italy (NM)

DIRT BIKE ANNIE "It Ain't Easy Being Stupid" 7"

I didn't think many bands would actually take pride in being compared to *Green Day* in these politically correct times. The comparison is quite accurate, as this nails the *GD* sound circa "1000 Hours" to a tee. Raw recording, cute harmonies, a fake cockney - brit accent and stupid lyrics - my fave being "My Girl Left Me For a Chick." Quite entertaining, but 100% rehashed and generic. \$3, Richie Records, POB 596, Prince St Sta, NYC 10012 (NM)



D.R.I. "Full Speed Ahead" CD

Another offering of **D.R.I.** and even though it can't live up to their early days it does to the title because that's exactly what it is... 16 more or less straight forward songs with the same ole' scratchy post "Dealing With It" guitar by Spike and Kurt's

characteristic voice without which it just wouldn't be **D.R.I.** Comes with a few distinct guitar solo parts that make it a bit less monotonous. Still not much has changed since "Crossover"... Rotten Records, POB

2157, Montclair, CA 91763-0657, USA/Semaphore (52:30/MK)

DIS- "The Historically Troubled Third Album" CD
Dis- is an emo-ish alternative band from the land of Laverne and Shirley - Milwaukee. Apparently this is their 3rd full length, although this is the first I've heard of them. The 14 songs kind of fluctuate between being really mellow and picking up to a horses trot. A lot of this is a little to sappy for me, but it would probably go over better with the college radio crowd. They have the longest names for their songs. Produced by Steve Albini. *Sonic Bubblegum*, POB 35504, Brighton, MA 02135 (KS)

DISCIPLE "Lantern" CD

Midpaced hardcore mayhem. I dig the music with its mighty guitars and bloody, awesome vocals. In the vein of *Starkweather*, but very different. Unfortunately, they threw me off with all the reborn Christian dogma in the lyrics. Great music, scary message. Who died for my sins? Overlook the obvious message behind the music and you have a damn good release. Ole Records, POB #253, Watertown, TN 37184 (KS)

DISCOUNT "All Too Often" 7"

I shouldn't need a full description for this. Check the review for the full length. These are 4 other essential songs, plus some older demo recordings. Comes with a sticker. \$3, Mighty Idy Records, POB 7756, Clearwater, FL 34618 email: midy@ix.netcom.com (NM)



DISCOUNT "Ataxia's Alright Tonight" CD

Discount are going to take over the world. Mark my words. They have a great vocalist. She sings like *Tilt* vocalist, she sings. In fact, her voice will mesmerize you and capture your heart in an adolescent sort of way. You'll want to meet her.

You'll want to marry her. For now, be content to hear her. Musically, they play nbn abrasive melodic punk varying the speed between mid to fast tempo, hard to poppy - always being rescued and brought up for air by Alison's angelic voice. The songs are well structured and melody oriented. What a fucking concept. Essential. \$8 CD, Liquid Meat, POB 460692, Escondido, CA 92046 Vinyl available through Far Out Records (NM)

DOC WOER MIRRAN "No Name" 7"

What a weird record! Side 1 does not contain the tracks "Not recorded" and "Scrape" but a nice primitive artwork etched into vinyl whereas the uncanny soundscape of side 2 of this collector's item topped with sounds more common in the tropical forests and the fields would well match a good horror film. The whole thing comes wrapped up in a spray painted plastic bag originally intended to keep the streets clean from dog piles, which on the other hand doesn't mean it's a shitty record! As far as my bag is concerned it was an unused one... Musical Tragedies, Erlanger Str. 7, 90765 Fuerth, Germany (MK)

DOG POUND "King Dickley Kool" CD

By reading the press pack you would think this band is the best thing since the punk invasion. The press pack said **Dog Pound** ripped pop punk a new asshole. Well, all it did was make my asshole hurt. In fact, this record gave me diarrhea. Mushy sappy pretentious lyrics, boring song composition and lousy vocals make **Dog Pound** nothing new. They're not even good at the style they play. This record is just one big do-do sandwich. Black Pumpkin, POB 4377, River Edge, NJ 07661-4377 (MR)

DONUTS N GLORY "I Can Pee" 7"

This would be a great name for a band made up of cops. Now the review. DNG sound like *Eveready* who sound like SW who sound like the *Ramones* who were inspired by such bands as *The Beach Boys*, etc. So I guess DNG sound like *The Beach Boys*. Not really, but *Eveready* is a good comparison, however. Nuff said. \$3, Pinkie Records, POB 99277 San Diego CA 92169 (NM)

DOUG SAVERCOOL "Weird Poetry" CD

Poetry, as other forms of literature, should be read not heard. You inevitably get someone's viewpoint by hearing it, as you would by seeing a movie of a book. I guess you could call this spoken word. For that, it's not bad - kind of funny, actually, but by no means poetry. This is straight forward and not really something I'd listen to twice - or once for that matter if I didn't have to. I guess you could call this a novelty. I just wouldn't call it good. The accompanying music doesn't even salvage it. Vagrant Records, 6536 29th Ave NE, Seattle, WA 98115 (NM)

DOUGHNUTS "Feel Me Bleed" CD

Here's their follow up to their debut on Victory. The accompanying insert is just beautiful with surrealistic type paintings and calligraphy styled manuscripts. Of course, you can't actually read anything w/o any great degree of difficulty. I think these gals are carving their own little niche in the hardcore scene. I wouldn't say this is the best hardcore coming out of Victory. If you ask me, it's pretty forgettable and something about the singer's voice just doesn't do it for me. Victory Records, POB 146546, Chicago, IL 60614 (KS)

DRAPE (THE) "All We Could Afford" 7"

Literally. If they had more bucks, they would have went to a 24 track digital studio and then sprung for digital mastering so they could sound just like a Fat Wreck band straight off the assembly line. Wannabe! Wannabe! I wish I had a Book Your Own Fucking Life handy so I could quote you the references they cite, it's precious. Suffice it to say **The Drapes** are SoCal sound true believers. This fucking puke is from Portland, OR and should be destroyed with Lysol before it spreads. Enough said. Over the Counter (TC)

DRAPE (THE) "All We Could Afford" 7"

Wake up, slap this on the turntable and bust yourself some poptarts and milk, also good with cereal. 4 songs of pop punk in the Fat Wreck vein that will make you one sugared up superfreak. Overcounter the Counter Records, 94 Calypso, Casper, WY 82604 (MR)

DRILL TEAM "Pluto My Cream/Dolorosa" 7"

The A-track "Pluto My Cream" as well as the B-track "Dolorosa" both have basically the same feeling to them, the songs are punchy distorted indie pop/rock, nothing groundbreaking, both definitely enjoyable. Black vinyl - good sound quality - nice slabwax. \$3.70, Fist of Death Records, POB 93206, LA, CA (RF)

DROOLER "Mysel" CD

Drooler from Berlin (situated in Germany...) feature the ex-singer of NY's *Pawlcrappy* and have this somewhat progressive approach to music that had/has *Assassins of God*, permanently switching between quiet and heavy parts, varying a lot in rhythm. Songs such as "King of the Coalmine" or "Confusion Colusion" are never the same so this never gets boring... Ambitious music! X'N'O, Selchower Str. 13, 12049 Berlin, Germany/Semaphore (26:24)

DUB WAR "Enemy Maker" MCD

Strange to see this coming out on Earache. Definitely more "rock" oriented than anything else they've ever put out. This has a very heavy, heavy Living Colour influence. I can even hear some later day *Bad Brains*, especially in the vocals. For the most part, you can use words like reggae, techno, hard rock to describe most of this. Not very groundbreaking. A lot of the better songs actually remind me of other bands that I've heard in the past. This is the first release by this band, so I guess possibly it's a good start. Earache (KS)

EARL HOWITZER s/t 7"

It's hard to see where this band is coming from because each of the three songs sounds totally different. The first song is a real technical type instrumental, the second song is a noise-damaged hardcore song and the last song is a DC styled ditty with a good deal of power. The label is not Feedlot but you may be able to find out more about the band by writing them. Feedlot, 610 S Dubuque, Iowa City, IA 52240 (KS)

EGGHEAD "Knock Off That Devil" 7"

The singer, on the first tune, sounds frighteningly like Michael Stipe. He's got a slightly nasally and whiney voice. The songs seem sensitive and deep. Then they break into catchy and minimalistic pop. This has a very

pre Pistols 70s punk sound. Coupled with a good singer, this is a great bubbly punk record. **Dizzy Record**, 30-28 34th St Apt #4G, Astoria, NY 11103 (NM)

EL 'BAD "Mad Motherfucker" CD

It's been a while since Greg Ginn released some punk anger. And boy has it been building up. **El Bad** is an explosion of energy with some noisy and loud guitars driving the music. The vocals are deep and hoarse and sung with ferocity. Ginn can stir a pit as well as the next guy. This is high energy punk that'll have you screaming along. "Who Jumped Jello" takes the prize as the funniest title for a song this issue, sounding as raunchy as anything belted out by **Antiseen**. Great record! **SST**, POB 1, Lawndale, CA 90260 (NM)

ELECTRIC FRANKENSTEIN "Conquers the World" CD

Continuing with their **Humpers** brand of raunchy rock n roll, **EF** add a gruffer vocalist who sounds like he has throat cancer to create a very inspired and **Thunders** influenced rock n roll album. Guitar driven and groovy, **EF** is perfect whiskey guzzling music. The painful vocals just add that needed punch. Awesomel **Nesac Int'l**, 21000 Boca Rio Road A-15, Boca Raton, FL 33433 (NM)

ELECTROLUX / HIP RIPPER 7" Split

Electrolux pleasantly surprised me with a mix of rock n roll, twangy guitars, and nasally country like vocals delivering what I would label power pop rockabilly played in the garage by fans of surf music. Very minimalist and enjoyable. **Hip Ripper** deliver a somewhat more straight ahead rocker with energy and urgency. The noisy recording is a plus. Great record. **Melted Records**, 21-41 34 Ave Ste 10A, Astoria, NY 11106 (NM)

EMILY'S SASSY LIME "Desperate, Scared, but Social" CD

More riot grrl punk. You've heard one you've heard most of 'em as far as I'm concerned. I did give this CD a try. Two and a half tries actually and I got nothing out of it. Basically, if you like riot grrl style punk, this is for you. If not, it's not for you. **Kill Rock Stars**, 120 NE State #418, Olympia, WA 98501 (RICH)

ENDPOINT "Catharsis" CD

This is a reissue of **Endpoint**'s third album. This has a much more emo-ish type feel to it than their first release also reviewed this issue. This was how it was for a lot of bands of their era, first brutal /hardcore then emo/ hardcore. I guess 1990 was the dividing line. This has a lot power, but the emphasis is shifted from the guitar to the singing. Fave tracks include "Stone", "Guilty by Association" and "Days After". If I'm not mistaken, this has 3 or 4 more tracks than what was listed on the insert. **Doghouse Records**, POB 8946, Toledo, OH 43623 (KS)



ENDPOINT "If the Spirits Are Willing" CD

Too bad I never got into this band before. I am very happy this was rereleased, though, cuz I know the originals are long out of print. This '89 release is just fuckin' incredible. It has that hardcore/crossover/experimental type sound to it which gives it a really fresh sound. At certain times, I can hear a mid-day **DRI** influence, some Boston style, some late eighties sXe... The recording also adds to it. It gives it a raw, urgent feel and keeps it in a hardcore perspective without coming off too metal, which could have easily have happened with more costly production. A classic. Get this. **Doghouse Records**, POB 8946, Toledo, OH 43623 (KS)

ENKINDEL "Some Assembly Required" CD

I gotta go off about the packaging of this release. It's really well put together and it has a 12 page booklet. This band had made quite a name for themselves within the last year with their particular brand of emocore. They sound a lot like some of the Doghouse bands like **Split Lip** and **Tramlaw**. I imagine this band will become even more popular with time. Solid release. **Initial Records**, POB 251145, W Bloomfield, MI 48325 (KS)

EPPERLEY s/t CD

Let's narrow it down like this. If your band doesn't own a distortion pedal, you may want to NOT send it our way. Though a distortion pedal does creep its way in here, at times, it is no where near enough. This is boring post grunge hippy rock. It bites! **Triple X Records**, POB 862529, Los Angeles, CA 90086-2529 (NM)



EROSION "Down..." CD

Erosion are back with a new release and it rages I can tell you! This is powerful. This is metal. This is progressive. This has all the different sides a great album needs and much of the spirit of their classic first LP "Mortal Agony." Listening to it for the first few times I thought the singer could bring in some more variation... I hope they continue this way! **We Bite Records**, Goenninger Str. 3, 72793 Pfullingen, Germany/SPV (45:46/MK)

EVERREADY "All Time Low" 7" EP

Everready = Screeching Weasel. Whereas **SW** progressed and got shittier with age, they stayed era "My Brain Hurts". Lyrics? Who cares. This rocks in that generic way you and I have grown to love. \$3.50, **Mighty Idy Records**, POB 7756 Clearwater, FL 34618 (NM)



EXPLOITED (THE) "Beat The Bastards" CD

Wattie's band is still alive and kicking - as usual with a completely new line-up... 13 punky mostly up-tempo killer songs with a thick metal production, double-bass fire and Wattie shouting his guts out. Even contains some ballad-like song called "If You're Sad." Pretty nerve-racking in the long run, but if you liked the repetitiveness of "The Massacre" you'll surely like this one as well... **Rough Justice/Rough Trade - Triple X** (51:40/MK)

FALLING SICKNESS "Right On Time" CD

Another ska inspired snotty punk band. Comparing them to **Op Ivy** is giving them too much credit, but that is their main influence. They don't succeed, however, at giving anything short of generic. The songs aren't bad. They just don't stand out and give a clear name for themselves either. If you really must own every ska punk band... **Hopeless Records**, POB 7495, Van Nuys, CA 91409-7495 (NM)

FAT NUTS "Settin' It Straight" 7"

Negative Approach and **D.Y.S.** seem to be bands to draw similarities to except with much more of an apparent New York moshcore feel. **Fat Nuts** are a very hate filled New Jersey hardcore band. Their lyrics remind me of some of the stuff that's being written by Boston bands like **Reason Enough**, lots of anger. \$4, **Back Ta Basics**, 86 3rd Ave, Paterson, NJ 07514 (KS)



FAT VACUUM / INTO BARBIE 7"

Both of these bands win Ray's award for worst band name and worse cover art. Both bands are very rock oriented and both are okay for what they do, too bad that everyone does it too. A little too generic. Black vinyl - good recording - mediocre slab of wax. **Nook & Cranny Records**, POB 14655, Gainesville, FL 32604 (RF)

FF "We're #1" CD

This is the second full length from New York's favorite or most hated band, **FF**. I really dig this release much more than their last one. It has such a hard edge that they give labelmates **Tub** a run for their money. The singing is super emotional and singer Tom Price, although

seemingly psycho, has such a knack for hitting notes just at the right points. Killer tracks include "Retreat Again", "Sister Barbara", "Little Boy Blue" and "I'm Off Again". **FF** are definitely not the most attractive of bands, but damn, they're good. Power, pop-punk seems like the fitting general genre of music. **Double Deuce Records**, POB 515, NYC 10159-0515 (KS)

FIFTEEN "Surprise" CD

After years of hearing about this band, I finally hear a **Fifteen** release. Since I heard they were composed of ex **Crimphrine** members, the expectation was high. Though I wasn't disappointed, I wasn't blown away either. Their sound is of a somewhat emotional version of what a fusion of **Jawbreaker** and **Crimphrine** would sound like - maybe **Jawshrine** or **Crimpbreaker**. The song structure and lyrics are somewhat complex and wordy. I think they try to accomplish too much with their songs. By no means is this bad, but residents of Gainesville and their brand of emo / pop would like this more. **Grass Records** (NM)

FIFTY TWO X (THE) / MILHOUSE Split 7"

It doesn't surprise me that these two bands would opt to release a seven inch together since they're both noisy as hell hardcore bands from the same general area no less. I found **FTX** to be a tad too noisy. It detracted me from the melody which was struggling to come out. **Milhouse** have a sound all their own (see their full length review for a better description). None of their 3 tracks appear on their full length. **Reservoir**, POB 790366, Middle Village, NY 11379-0366 (KS)

FILTH / SUBMACHINE Split 7"

This is a reissue of the split that formerly appeared on **Rust Records**. I guess if you're a fan of either band, this is essential. Overall, it didn't blow me away or anything. Both bands play different forms of hardcore. **Filth** does their British inspired fuck you, punk-uprising type hardcore while **Submachine** does a more straightforward early 80's USDA hardcore approach. \$3, **C.I. Records**, 739 Manor St, Lancaster, PA 17603 (KS)

FITZ OF DEPRESSION "Swing" LP

Fitz of the Depression are the only real punk rock band from Olympia, in all likelihood. Their stuff is in the vein of the early '80s LA sound, **Black Flag** is a particularly good point of reference. While that kind of harder, more abrasive punk generally doesn't do anything for me, this second full-length on K (!!!) absolutely rules. Hard punk without being hardcore, this is a roundhouse punch to the breadbasket of tameness and lameness. Great melodies are retained, this is maximum pop music. Important: the CD is exclusive to the repulsive dung maggots at Warner Brothers A.D.A., so to keep rigidly indie you need to be buying the L.P. **K Records**, POB 7154, Olympia, WA 98507 (TC)



FLAG OF DEMOCRACY "Hate Rock" CD

What can I say? This is the best fuckin' release I received this issue. In fact, probably my favorite album all year. Why didn't I ever get into this band a bunch of years back? I always remember them sounding really noisy. Now, they play some of

the fastest, tightest emotional punk/hardcore this side of the Prime Meridian. Not to draw comparisons, but if bands like **Screeching Weasel** or **Articles of Faith** tickle your fancy, get this! I just can't say enough good things about it... beyond words. Probably the greatest thing about this band is the variation of their songs. They all have their own character. The guys in the band are distributing some stuff for **Bitcore** so send them a S.A.S.E. and get a mail order catalogue. **POB 2344**, Upper Darby, PA 19083 (KS)

FLOOR "Tired From Now On" 7"

Solid driving beats, aggressive & heavy. One of the most well composed 7's I have seen this year. The skipping nearly drove me insane... uh... (er) Loud & Grungey, very **Tool** like in some ways. Played by punk pervs, but they achieve a more **Sabbath** sound. Great fuzz tone and incredible heaviness. Definitely a well done album. **Floor** is from Gainesville, now I know I will see them live. Nice layout, some of the best tracks to drop on wax. These

guys are as heavy as elephant balls. No Idea/Pellgrant - Distributed by Blindspot, POB 14636, Gainesville, FL 32604-4636 (AG)

FLOWSIDEDOWN "Impractical Strategies" 7"

Just when I thought I would be a victim of another emo-core release, this band surprises me with 4 songs that fluctuate from having lots of rhythm to being just all out noise. I can't say this is necessarily my thing but it's definitely different than a lot of other stuff out there. Remember, I stress the word noisy. Excursion, POB 20224, Seattle, WA 98102 (KS)

FLUFFY "Husband" MCD

This was a sort of pleasant surprise. The female vocalist sounds like a snotty bitch, full of attitude and sarcasm. Musically minimal, Fluffy takes a very direct approach to rock music. The guitar seems to wail in the background oblivious, at times, to what's going on around it. Very original and moody. When I leave this world, it'll probably be listening to Fluffy. 3 songs is too little for a CD, though! Tim Kerr, POB 42423, Portland, OR 97242 (NM)

✓ FOUR HOUR FOGGER s/t 7"

These guys play some pretty intense, noisy hardcore. I especially like the vocals. They are so distinct. I can't describe them exactly, but I hear some Shannon of the Cows type singing in parts, at least on one track, and also a whole lot of screaming and overall destruction. I'll be on the lookout for these guys. 333 Edgewood Ave, Atlanta, GA 30312 (KS)

FREE KITTEN "Punk Suig Punks" 7"

Free Kitten is Kim Gordon of Sonic Youth's famed side project and I like this band, and then sometimes I question if I would like them if Miss Kim Gordon wasn't in the band and this isn't one of those times. Great raw riot grrl type garage punk, very fun. I like this 7" a lot. Interested in Free Kitten skip on their first LP "Boxed" and head straight to KRS's "Nice Ass" album. One more thing, aren't Sonic Youth considered rock stars by now? A bit redundant huh? Black Vinyl - good sound quality - nifty slab of wax. Kill Rock Stars, 120 NE State Ave #418, Olympia, WA 98501 (RF)



FRODUS "F-letter" CD

Just when you thought Tub was the hardest thing the Double Deuce label had to offer, out of a hole crawls Frodus. These guys fall somewhere between an Amrep noisecore band and a hardcore band like Bloodlet. Words like repetition and power take

on new meaning. In all the chaos, Frodus manages to give it all an emosh Fugazi like feel which distinguishes this band from a lot of the noisecore bands out there. Look out for this band, especially if you're into hard-edged emo stuff and hardcore bands like Damnation. Check out their homepage at <http://www.avamedia.com/frodus/>. Double Deuce, POB 515, NYC 10159-0515 (KS)

F.T.E. "Front Towards Enemy" 2 X 7"

Exit is a real cool label out of New York that seems to be into that whole tri-state hardcore thing. F.T.E. are definitely influenced by some of the straight-edge hardcore bands that emerged in the late eighties. Not too metal-like like some of the Victory stuff, but more into vocals. This is a gatefold with 7 songs. I hadn't seen one of those in quite some time. Well worth 5 or 6 bucks. I'm not sure just how much it is, though. Exit, POB 263, NYC 10012 (KS)

FU MANCHU "In Search Of..." CD

Recycled Sabbath riffs and weak vocals give this a "corporate turd of the month" feel. Fu Manchu pale in comparison to other Sabbath clones like Monster Magnet, Sleep, Clutch, etc. I too know the beauty of the mighty Sabbath, but it's time to move on. Mammoth/MCA (JS)

FUCKFACE / HICKEY Split 7"

One of my favorite current California hardcore bands are back with a couple of tracks of fury. My only complaint is that it suffers tremendously from poor recording quality.

Hopefully this is not the last we hear from them. The Hickey side is definitely the better sounding, although I prefer the manic Fuckface sound. Well worth the 2 bucks. You're really just paying the postage. \$2, POB 15295, SF, CA 94115 (KS)

FUDGEDADDY-OS / KITTY BADASS Split 7"

Fudgedaddy Os rock. They play very catchy melodic punk / core. Some of their songs are very fast, while retaining recognizable melodies without losing their rhythm. Kitty Badass also rule. They sound a lot like Discount, both musically and vocally. Their female singer has a great voice. She's the driving force behind the band. Great split! Two great bands for the price of one! Computer Crime Records, POB 1684, Norwalk, CT 06852-1684 (NM)



FUMES (THE) "Self Appointed Guardian of the Machine" CD

Fumes (The) "Flamethrower" 7" (Trench) 4-on-the-floor-three-on-the-tree-nitro-burnin'-funny-punk. Cool dense soundin' fast punk rawk. Johnny B sez it is not quite up to par as the New

Bomb Turks or the Supersuckers in their prime. Emil 4-and-a-half sez "check out the horns" which is a joke 'cuz there ain't no horns! Hah! They do an AC/DC cover! Waoh! Smooak! Empty Records, POB 12034, Seattle, WA 98102 (CL) Trench Records, POB 1222, Spokane, WA 99202 (CL)



FUN GIRLS FROM MT PILOT "Dairy of a Madwoman" 7"

A silly record cover, which is actually a parody of Ozzy's "Diary of a Madman", I mean, not that I know what that record looks like or nuttin' 'cause I hate metal... well, except for the Crue when they wore makeup and did drugs. Hardcore punk rock. Silly hardcore punk rock. Yeah. Silly hardcore punk rock. Huh! Uh! \$3, House O' Pain, POB 120861, Nashville, TN 37212 (CL)

FUNBUG "Spunkier" CD

Funbug. Doesn't the name say it all or what about the title of the album SPUNKIER, not quite. This Brit band came out with 14 songs of fun on Golf. It starts out with the usual girl song "Summer Girl". Lyrics are especially exciting (yeah right). Most of it is metal that's been heard before. No real power to it. Makes me kind of gassy. The thing is that you can't be sure you've heard all the metal in the world. This little piece of plastic might go under the "play while you're taking a shit" category. Golf Records (MR)

F.Y.P "Toilet Kids Bread" LP

There was a time when NOFX were a lot stupider than they are nowadays. In those more "hardcore" days, they sounded like what FYP sound like here. Vocals are highly reminiscent to Obese Mike. The music's snotty and fast. The lyrics are blunt and in your face. Punk rock. Essential. Dare I say it's even catchy?! Recess Records, POB 1112, Torrance, CA 90505 (NM)

GAIN (THE) / SCARED OF CHAKA Split 7"

Yes, kids, The Gain must appreciate The Jam, because they kinda sound like 'em. A little bit. Distantly. Like, surely they APPRICATE the jam, but don't MIMIC the Jam. That's good. Gold star for them. Scared of Chaka are catchy and good. They get a gold star, too. 702 Records, POB 204, Reno, NV 89504 (CL)

GAMEFACE "Three to Get Ready" CD

If any of these post hardcore bands on Revelation were to release pop punk / melodic hardcore, they'd sound like Game Face. GF have a sort of emosh post pop hardcore sound and pump some much needed originality to a genre that has been more than beaten down. They keep the harmonies and speed, but add a unique touch. The musicianship and production is impeccable. Great release. GF have come a long way!

Dr. Strange Records, POB 7000-117, Alta Loma, CA 91701 (NM)

GLUE GUN "The Scene is Not For Sale" CD

Some of the songs sound just like Nofx while others sound a lot different. Overall, there's a great deal of tightness and an authentic punk outlook. Good instrumentation makes it a pleasure to listen to. There are a couple of covers including



a really good one of "Land of Treason" by the Germs. Fearless Records, 13772 Goldenwest St #545, Westminster, CA 92683 (KS)

GONKULATOR / UNDERNISM Split 7"

The Godfather of death/grind Charlie Infection releases another slab of stench. This is a split between Charlie's "extreme gore" band Gonkulator and newcomers, the Australian outfit, Undernism. Undernism sing songs like "Shit Porno Whore", "Cum Soaked Fetus" to the pace of a grinding fury. As most of the Fudgeworthy releases, the first 500 are on colored vinyl (yellow). "Not for the meek! Fuck the weak!" \$4, Fudgeworthy Records, 8 Stevin Dr, Woburn, MA 01801 (KS)



GOOD RIDDANCE "A Comprehensive Guide to Moderne Rebellion" CD

Much more anthemic than their previous releases, GR retain their speed and anger, but add that certain something that has made Avail a favorite among the masses. Their songs still make you think, and their

music will move you. Awesome cover of The Kinks (me thinks) "Come Dancing." The best Fat release in a long while! Fat Wreck Chords (NM)



GOONS (THE) "Bad Excuse" 7"

Another quality record on Torque Records... The Goons from Virginia here play 5 songs in the vein of old Minor Threat in some places (but not all!) and have a rather melodic singer. Not that they try to play as fast as possible, but one just gets the

impression that they are trying to overtake themselves in some songs. Check out the lyrics to "Mall Attack" where the singer has some fun with trendies and all those who supply them (Bennetton...) \$3.50 ppd. from Torque Records, POB 229, Arlington, VA 22210-0229 (MK)



GOTOHELLS s/t 7"

While this baby's limited to only a thousand copies, you should set your punk rock ass in gear and try to find this. The first songs has a very rock / rockabilly feel. They have a certain country twanginess added to a fast garage punk rock n roll pace. If you liked them

on our 7" comp last issue, check them out by their glorious self here. Stiff Pole Records, POB 20721, St Pete, FL 33742 (NM)

GRAPEFRUIT "Loopy on Bus Fumes" 7"

Fast, jangly, garage punk rock by what might be the most popular local band in Hawaii. Good songs but tinny sound quality here, probably the result of another fuckwit mastering job by John Golden. That man should NOT be allowed to cut 33 rpm EPs, and you can quote me on that. He adheres to some arcane RIAA standard that assures an inch thick outgroove and dogshit sound quality. And he charges ya three times what Richard Simpson gets for this privilege. Despite the botch job,

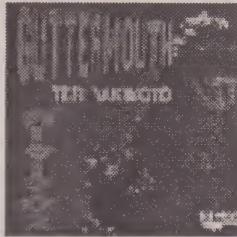
this is clearly a good band. CD forthcoming on Second Guess, be sure to check that one out. Fuddy Duddy Records, POB 11241, Honolulu, HI 96828 (TC)

GRASS PATCH / MILK SHED "A Field Guide to Crop Circle Activity" Split 7"

Milk Shed are an excellent poppy punk band with catchy choruses hailing from the school of the Ramones and Queens. Grass Patch, on the other hand, give new meaning to the word tension. They scream, they yell, they rock HARD and angry and will keep you on the edge of your seat. The vocals sound like one of those Victory str8 edge ensembles. This 7" mixes it up well and contains the best packaging I've ever seen. Each record is unique (1st pressing of 300) and dipped in some lacquer like whiff that'll instantly give you a head rush - kinda like opening a bottle of Liquid Paper. For the price of a joint, you won't regret this record. And you can sniff the cover while listening, as well! \$3, Space Cadette, 7339 SW 45 St Ste A, Miami, FL 33155 (NM)

GROOVY GHOULIES CD

After the opening riff, I was expecting to hear "Beat on The Brat." By that statement you'll get the accurate idea that The Ramones are a big influence on this band - circa 1974, like really slow and 50s oriented. You also get a slight rockabilly tinge. This is definitely not what I expected to hear from this band. My curiosity has been quenched, however, and I can finally move on. Minimalism is again the key word here. Lookout! (NM)



GUTTERMOUTH "Teri Yakimoto" CD
Immature pop-punk pranksters Guttermouth crank out 15 songs of insults, low blows and mayhem. Guttermouth take out hippies, Japanese punk rockers, church goers and a few other annoying things. They even put a plastic

Godzilla on the cover for all you sick demented geeks. Nitro Records, 7071 Warner Ave Ste F-736, Huntington Beach, CA 92647 (MR)

H2O s/t CD

Undeniably this is awesome hardcore. Real straight forward stuff taking some of the best styles of hardcore from both the East and the West. It's kind of like what something would sound like if Fat Wreck Chords and Too Damn Hype did something together. Fast, emotional, catchy, happy... I hope they don't follow in the steps of Civ. It could easily happen, I suppose. Nice packaging and incredible production. Blackout, POB 1575, NYC 10009 (KS)

HEADCRASH "Overdose of Tradition" CD

Rap meets metal meets techno? It's a peculiar mix. I'm not too crazy about it. It's way too busy with an abundance of different things happening. You have rapping and chunky guitars and keyboards... blah blah blah. Discovery (KS)

HELLFIRE AND BRIMSTONE "Shaky Ground / Restless Road" 7"

I wish I could interpret the noises that come out of me as I listen to this. This sucks worse than anything I've heard all year. 60's style rock'n'roll with deep vocals and wanking guitar. Is this a joke? Blackhole Records, 12 W Willow Grove Ave, Box 130, Philadelphia, PA 19118 (KS)

HEMLOCK "Valvestate" CDEP

This three piece noisy emo punk band did very little to move my rattled bones. Their songs go on in a complex direction and take too long to develop for my frighteningly short attention span. The vocals seem painful. I'm depressed now. Damn! Goldenrod Records 3770 Tansy St., San Diego CA 92121 (NM)

HEROMAKERS (THE) "201" 7"

The Heromakers aren't obsessed with tightness or getting some has-been to produce their record. They're just concerned with making a good rock n roll record with little distractions. They combine 90s poppiness with a 70s feel. Side B, however, is an instrumental, which I feel should only be used by surf bands and jazzy "musicians." I'll take stupid lyrics any day. Good band. Just

Add Water Records, POB 453, Clemmons, NC 29633-0453 (NM)

HICKEY "Art, Messianism & Crime" 7"

Really sloppy punk with ridiculous lyrics pretty much sums this up. With the lyrics I'm reminded of the Dead Milkmen and musically The Clash. The first side of this 7" is the better. "Everything I know about sex I learned from Kiss" is the high point of this release. The inside of this folds out to basically be a newspaper which I found to be a pretty cool idea. The cover has a photo of a cool looking girl with odd Coolio looking hair. Almost reminds me of my friend Hailey. Hmmmm. Last Resort (RICH)

HICKEY "You Mother Fucker" LP ✓

Talk about DIY. This is the epitome of doing it yourself. Silk screened cover, photocopied insert, kind of low-fi production (intentional, I suppose)... Hickey are definitely not your typical punk band. They have a sound that's not easily described because it changes so much throughout the record. I mean, there's just as much noise as there is melody. It just depends on the track. Actually, the more I listen to this, the more I'm liking it. Probe Records, POB 5068, Pleasanton, CA 94566 (KS)

HIDDEN RESENTMENTS (THE) "Hats Off to Miss 125th Street" Cass

Poppy, gutter-stench punk. Newest project of Iggy Scam, of the famed Scam fanzine, and ex-Chickenhead 6-string master. Simple poppy, drunken punk, with a really good southern twang guitar, complemented with Iggy's trademark screechy, alcohol-induced vocals. It's definitely worth the buck. \$1, Recess Records, POB 1112, Torrance, CA 90505 (MSL)

HIM KEROSENE "Caper" Digipack-MCD

5 pretty emoji melodicore songs from Sweden and they don't do it bad at all. Musically I can't help but compare them to Notwist, even though that's not 100% what they sound like. Has some quiet parts as well and a nasally voice. Sorry about the weak description... Ampersand Records, box 385, 90108 Umea, Sweden/Semaphore (13:43/MK)

HINKS "G. Koch" MCD

This is bavariska at its utmost! You've got the mass sport, the corresponding football quotations, you've got the dialect and a bunch of great ska songs and a whole lot of fun. What more can you ask for when you're into this? Musical Tragedies, Erlanger Str. 7, 90765 Fuerth, Germany/EFA (14:15/MK)

HOMEBOUND "Almost" 7"

Pretty decent melodic punk type of stuff. A little of this reminds me of Horace Pinker & Doc Hopper for some reason. Of course the lyrics are the basic relationship type lyrics but the music really makes this 7" worth checking out. Fans of Weston should dig this. Overcounter the Counter Records, 94 Calypso, Casper, WY 82604 (RICH)

HOTEL X "Uncommon Grounds" CD

This is experimental jazz/rock fusion. They play instruments like the flute, clarinet, alto sax, bongos, congas... It's all instrumental by the way. A lot of this sounds like it could be used as background music for a cartoon, a real weird one. SST, POB 1, Lawndale, CA 90260 (KS)

HUFFY "Anything Goes / Handlebars" 7"

Wow! This is awesome emotional and harmonized punk rock driven by fuzzy guitars interspersed with a clean, distortion free electric guitar wallowing in the back. There's a struggle at times between the guitar sounds for control creating tension and intrigue. The vocals are excellent, maybe like Jawbreaker circa "Busy" with tighter production. Damn, I can't wait for more! Two song 7 inchers suck! Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857-1401 (NM)

HUTCH "Jack London Hotel" CD

Finally this band releases their first full length. I remember liking their 7" some time back. This is just incredible. I'll tag this as being the second coming of Jawbreaker.



Wow, I'm speechless. Every track has its own distinct personality. I'd list some of my favorite tracks but unfortunately it would include almost all of them. A keeper. Do whatever it takes to get this! Excursion, POB 20224, Seattle, WA 98102 (KS)

HYBRID CHILDREN "Uncensored Teenage Hardcore" CD

15 well produced songs of the more melodic and at times moderate kind from Finland that also have some really heavy metal guitars every once in a while which make this album even more worthwhile. Definitely great party core full of catchy tunes you won't get out of your head once you listened to it. No need to say more... Rebel Records/SPV (48:57/MK)

HYDROFOIL "18 Years/Moonglow" 7"

"18 Years" is a good indie rock song that should be a whole lot noisier and a little bit louder. The B-side "Moonglow" reminds me a bit of Huggy Bear, the song slows down a bit for the chorus but maintains a happy feel. Bad recording quality - black bootleg looking 7" - okay slab of wax. Liquid Vinyl (RF)

HYDROFOIL s/t Cass

Pretty decent indie rock. Just plain mid-tempo emotional pop. I would imagine this being released on K, or Dischord or one of the more "artsy" labels. Reminds of Nation of Ulysses at times, only with no horn. <no address> (MSL)

ICED EARTH "The Dark Saga" CD

NEVERMORE "In Memory" MCD

I know these bands don't exactly fit the content of this zine but I still feel like mentioning them. It's what they call power metal - highly melodious but powerful as hell at the same time, as were my faves, the now unfortunately defunct Nasty Savage from Tampa. In parts like Overkill, these bands with the heroic vocals seem to have attitudes even the info that came with the two releases makes fun of. Great music, though, taken as granted you're into this kind of music... Century Media (43:51/26:13/MK)

ICON "Flowers for the Gathering" CD

The romantic title and nostalgic songs like "In Trust I Return", "Beyond Grey Skies" or "On the Trail of Tears" hit the general mood of the melodic gothic stuff on this album. Many synthesizer parts and a drum machine make "Flowers of Gathering" a sort of music, nothing really new to me. The dark, male voice of the singer, regular rhythms and regular changes with dancefloor beats reminding me of Depeche Mode will definitely capture this kind of black creatures who love to spend their Saturday nights in "dark" discos. To me this sound creates a far too artificial sad atmosphere, lacking of varied arrangements and predominated by the slow dark voice. Apollyon Records (43:43/SS)

ICONICIDE "Radio Ministries" Cass

Fast, thrash punk. Sounds like it was recorded in a warehouse, with a 1970's Radio Shack boom box. The vocals and lyrics are completely unintelligible, but I think they do this on purpose. I guess they have nothing important to say. Sorta reminds me of something I heard on Profane Existence recently. Worth the two bucks. I guess. \$2, Chris Caggiano, 1828 Decatur St, Ridgewood, NY 11385 (MSL)

IN MOEBIUS "A Ham, Ma. Hal!" Cass

Four song cassette of hard-edged alternative metal. You have some double bass drumming, some shouting to the tune of some pretty decent riffs. POB 82392, Columbus, OH 43202 (KS)

JEFF DAHL "French Cough Syrup" CD

This one really stretches my limits of minimalistic tastes. Unfortunately, my level of boredom triumphed. Dahl is into the pre punk / rock of Thunders and the like. On this record he plays every instrument and manages to produce a rather uninspired and low energy record. You can capture moments of snotty greatness, but they slip through your speakers too fast to enjoy. Triple X POB 862529 LA, CA 90086-2529 (NM)

JEREMY ENIGK "Return of the Frog Queen"

When I heard the news that one of the best bands in the world was breaking up, nothing except the fact that the band Foo Fighters would come out of it made me feel any better. After making two excellent albums Jeremy

decided to study the word of the Gospel (I feel so sorry for you Jeremy). **Sunny Day Real Estate** broke up but they decided to give it another shot and got back together, and he decided to make a solo album. The result was one of the most audiophilically orgasmic experiences ever. Jeremy is extremely talented. He composes an array of melodic beautiful music using a guitar, bass piano, harpsichord, harp and drums and is helped by some friends with the; upright bass, flutes and piccolos, percussion and glockenspiel, trumpet, bass trombone, French horns and clarinet. Do yourself a favor. For a beautiful experience smoke a fat blunt and listen to this LP. Out on 7/23/96 A.D. **Sub Pop (RF)**

JET BÜMPERS "Non Stop Pepsi Party" 7"

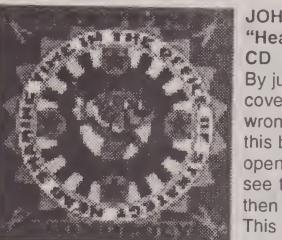
Be warned! This one comes in one of the most repulsive and nauseating covers of all time!! Musically this slab of clear blue vinyl contains 4 moderate punk rock songs of the old school with lots of rock'n'roll and the info even uses the term "garage" to describe the band. I couldn't agree more... Features a cover version of Gun Club's "Sex Beat." **Radio Blast Records**, c/o Tom van Laak, **Buchenstr. 18B, 40599 Dusseldorf, Germany (MK)**

JIMMIES (THE) AND WEEKLINGS (THE) "It's a Split" CD

The **Jimmies** play mediocre melodic punk, and belt out a rather spiritless 6 songs. Nothing makes it stand out. Nothing original. The **Weaklings** pick up the pace and add a touch of danger and tension to the battleground. They sound a little angrier and louder. A failed marketing attempt, at best. This could have all fit on one CD instead of wasting more plastic and money. Not worth your time. Nice packaging, however. **Bittersweet Records**, 920 Broadway Ste 1403, NYC 10010 (NM)

JON COUGAR CONCENTRATION CAMP "Victoria's Secret Sauce" 7"

JCCC have a great name. They have a great, fast and raw sound. They sound a lot like **Everready** and early **Screeching Weasel**. They're not original. Neither am I, but we're both worth our weight in gold. They're still one of my faves! First 500 on dark yellow vinyl! \$3, **Mutant Pop**, 5010 NW Shasta, Corvallis, OR 97330 (NM)



JOHN MONOPOLY "Head Shaking Time..." CD

By just looking at the cover, you get a totally wrong impression of what this band sounds like. You open up the insert and see the members, and then get a better idea. This is like 1/3 rap-core, 1/3 soul inspired rock and 1/3 hard metal. It has a definite jazz/blues influence that runs through most of the tracks. The singer undoubtedly has a "nice" voice, but I never really cared for nice voices anyhow. There's an interesting cover of Thomas Dolby's "She Blinded Me With Science." **Gotham Records**, 888 7th Ave 29th Flr, NYC 10106 (KS)

✓ **JOHNNY BRAVO "She's Walking Out Again" 7"**
Johnny Bravo kicks some strong ass, delivering a 70s inspired punk rock n roll, **Sloppy Seconds** type disc. Add a tinge of snot and attitude with a garage feel and this baby can sit with pride next to my **Queers**, **Ramones**, and **Sloppy Seconds** records. I love bands that know the meaning of melody. You must get this! 27 State Park Rd, Hull, MA 02045 (NM)



JOHNNY CAN'T READ "Death by Guitar" CD

Straightforward punk rock... hmm... and although it seems to start off soundin' a lot like **Generation X**, by around the 7th song (entitled "Tired of Waking Up Tired") I began to notice just tingles, little shivers of the Mr. T Experience...

oh, except for the little-guitar-riff thing in the break which sounds a lot like **Gen X's "Dancing With Myself."** APPROVED! \$10, Happyland Transglobal, 5601 N Sheridan Rd Ste 11-C, Chicago, IL 60660 (CL)



JOYKILLER "Static" CD
The second release of this band featuring Jack Grisham aka Jack Ladoga aka Jack Greggors and probably as well aka Jack Delauge, founding member of **T.S.O.L.** on vocals - this guy has the most characteristic vocals one can have... From the basic structures this

album compares best to **T.S.O.L.** on their "Beneath the Shadows" LP. Take 14 catchy songs, add a little help from the Agnew family as to the background vocals, a keyboard and out comes this wonderful piece of music. This band knows how to walk the thin line between selling out and good music. Too bad the album is so short... **Epitaph Records (30:06/MK)**

KENNY CHAMBERS "Sin Cigars" CD

This was a nice surprise. In many ways, I'd compare this to **Dick Dale** even though this is not surf rock. It's similar in the fact that the music is highly emotionally driven and the guitar playing is stupendous, no annoying guitar masturbation here. KC is the guitarist and mastermind behind this. Great stuff although somewhat dated. **Taang Records**, 706 Pismo Ct, San Diego, CA 92109 (KS)

KEVYN AND THE CASUALTIES "Lemmings" Cass

Total, classic rock mixed with a little, uhhmm...shit, **Marilyn Manson**(?), I dunno. This is bad. The bass has almost more distortion than the guitar. Really cheesy, alternative rock. \$4, **POB 339, Magnolia, OH 44643 (MSL)**

KUSTOMIZED "At the Vanishing Point" CD

I am not a member of the Matador fanclub. It's a shitty label, more or less, a scam indie with questionable taste bankrolled by Warner Brothers. But there is one band on Matador that I think I'm in love with—**Kustomized**. I dug their first CDEP and I dig this debut full length totally and completely. The second coming of Joy Division, nobody else even comes close. Consistently uptempo and hooky. "Film" is a masterpiece. I approve. **Matador/WEA (TC)**

LAME "Cuchilla Filosa" CD

I guess the name sorta fits the band. It's funny, the shit that's coming out these days that has the word punk on it. Super generic ska-punk-alternative rock. It sounds like they practice once a month. Simply awful. **Spybat Records**, 1550/F3 McMullen Booth Rd Ste 104, Clearwater, FL 34619 (MSL)

LIL BUNNIES "Unabunnie" 7"

Seemingly very unintelligible, these bunch of dorks manage to pull off a memorable record. The whole bunny motif is kind of stupid as is the unabomber thing, but the music is kind of interesting. I think these guys use an accordion for god's sake. **Wrench Records**, BCM Box 4049, London, WC1N 3XX (KS)

LIMECELL s/t 7"

At first glance, this band might look a little intimidating, like some of the bands that came out on Link Records like **Condemned 84**. You take a closer look and see that the members are sporting t-shirts of bands like **Poison Idea** and **Sham 69**. This is old style street punk/oil meets 80's punk, similar to bands like **The Wretched Ones**. My favorite track was "Crack Hooker" which reminds me of modern day "Pope On a Rope" Meatmen song. **Blackhole Records**, 12 W Willow Grove Ave, Box 130, Philadelphia, PA 19118 (KS)

LINK 80 "Remember How It Used To Be..." 7"

Nice, little underproduced (the way I like it) ska/punk thing. Since there's nothing new under the sun to woo all you spoiled kiddies. You'll just have to accept the fact that **Link 80** is just another ska punk band, but I can bet you that there's 6 good songs that'll make you boogie. **Switchblade Records**, POB 42, Pedricktown, NJ 08067 (MR)

LINK 80 / SUBINCISION Split 7"

What happens when two bands listen to **Rancid** for far too long? Both these bands have obvious influences, but you can't escape the fact that both these bands are totally awesome. I also like how this whole 7" was put



together, kind of like a battle of the bands motif with the **Subincision** being the crusties and **Link 80** being the clean cut dweebs. It has its fair share of ska-punk and singalongs. Get this cuz the music will blow you away. **Switchblade Records**, POB 42, Pedricktown, NJ 08067 (KS)

(KS)

LOCKJAW "Skinned Alive" CD

I can't quite pinpoint who this band remind of. Who cares, as if it really matters. Lockjaw are, you guessed right, an early eighties hardcore band. What I like best about this is since it covers their whole history, you can hear how the band evolved never losing their power nor energy. This is a collection of everything they ever released: "Gang Violence" LP, "Shock Value" LP, "Dead Friends" 7", live trax, demo trax... The lead singer looks like he could squash me with one finger. **Grand Theft Audio**, 501 W Glenoaks Blvd Ste 313, Glendale, CA 91202 (KS)

LOLLIPOP FACTORY "Soon" CD

Lots of colors on the cover. Lots of hair in the pictures. Lots of slow harmonies and lead guitars. This has all the factors of the 70s that made me hate music. Maybe a more psychedelic version of **Queen** would give you an idea of what this is like. Hippy rock sucks! **Big Rigg Records**, 208 E Patterson, Columbus, OH 43202 (NM)

LONDON AFTER MIDNIGHT "Psycho Magnet" CD

Another full length effort of Hollywood glam goths **London After Midnight** and again it has become highly artificial and equally danceable... Included herein are 12 songs (not all of which are new but new recordings & remixes) which reflect some kind of dark beauty and an overall mood that is situated somewhere between happy, threatening and celestial. As usual the booklet includes the lyrics in English, French, German and this time even Spanish... **Apocalyptic Vision**, Ahornweg 19, 64807 Dieburg, Germany (51:25/MK)

LOUNGE ACT "Enjoy the Cancer" CD

Painfully slow. Painfully boring. Painfully long. Painfully radio friendly. Painful. I'm sure the New Times liked it. \$7, **Space Cadette Records**, 7339 SW 45 St Ste A, Miami, FL 33155 (NM)

LOVE LIKE BLOOD "Exposure" CD

For 7 years now **Love Like Blood** is known in Germany as a brilliant sample for dark gothic music. Whereas their stuff in the early times was influenced by bands like **Fields of the Nephilim** and much earlier bands from this scene, the new album "Exposure" took a much harder turn. The formerly predominating atmosphere of spherical, psychedelic slow rhythms has now been taken over by much faster and harder elements. They are, however, still combined with soft, melodic parts that makes the whole thing much more interesting. This album was produced by Pee Wee Coleman (Paradise Lost, Napalm Death, Gorefest) in Liverpool and thus offers quite an acceptable sound quality. Have a glance at the lyrics, as well. I got the impression that much time had been spent on cover artwork and lyrics. If you're still not sure if this CD is worth of your interest, have a look on this Issue's interview with **Love Like Blood!** **Rebel Records/SPV (45:45/SS)**

LOVESLIECRUSHING "Xuvetyl" CD

This sounds to me like a more toned down **Cocteau Twins** with a whole lot more sound effects if you can believe that can exist. If I were dead and there were a heaven, these might be the sounds I'd hear as I enter the Pearly Gates: organs, angelic singing... They do a stupendous job in putting together the insert even though there are no lyrics in the 12 or so pages. Possibly it really doesn't matter. **Projekt**, Box 1591, Garden Grove, CA 92642-1591 (KS)

LUCA BRASI "Creeper/Gout" 7"

These fellas are noisy. Recorded probably in a drunken fit. I imagine GG might've enjoyed this had he heard it. The singer is screaming his head off, the drums are repetitiously hitting the same beats, the guitarists is doing some "Buzz" type guitar work. On top of

music kind of varies from track to track but always has a very basic rock'n'roll edge to it. I hear some **Rancid Vat**, **Black Flag** and some more melodic type bands... Features ex-members of **Stryper**, **Winger** and **Whitesnake** - yeah right! \$4, **Meatwagon Records**, POB 133006, Atlanta, GA 30333 (KS)

MULER s/t 7"

Muler are a power pop combo going back and forth between tension and calm - switching between distortion and a very clean sound mixed with vocals reminiscent to **Samiam**. This is an excellent, high energy, high emotion release. Colored vinyl to boot. **Deep Elm**, POB 1965, NYC 10156 (NM)

MURDER JUNKIES "The Right to Remain Violent" 7" G.G. Allin is dead. Clap your hands for that. 'Cause he was a piece of shit let there be no mistake (hmmm, I guess that makes him a cannibal then, if you think about it..). But his band is still together and that's not necessarily a bad thing. Ultra garagey with scary death-metal-sorta lyrics, this is a fairly decent punk rock record when you get right down to it. Much to my surprise. On mod pinky-red vinyl and with a poster sleeve, no less. **Vital Music Mailorder**, POB 210, NYC 10276 (TC)



production is solid... There are a couple of tunes that flop, but usually the proceeding track makes up for it. I probably wouldn't recommend this to just anybody. You need to be kind of familiar with this band to really appreciate it. I bet they're still smoking it up. **Another Planet Records**, 740 Broadway, NYC 10003 (KS)

MY PAL TRIGGER "The Riverview Mentality" 7"

My Pal Trigger employ all the essential elements that made **Samiam**'s first album one of my favorites of that year. Unfortunately that band went down hill from there. Fortunately, the passion and painfully urgent vocals coupled with fuzzed out emo popcore thrives in **My Pal Trigger**. Highly recommended. First 300 come on clear vinyl. \$3, **Mighty Idy Records**, 7756 Clearwater, FL 34618 (NM)

MYSTERIOUS BRIEFCASE "Day By Day" 7"

The songs vary in pace. In a nutshell, this is oldschool hardcore from the early to mid 80s. Their better songs are their all out blasts of energy, speed, and angst. Nothing too complex, and nothing too memorable. Red vinyl. **Mysterious Briefcase**, 8257 Lakemont Dr, Jacksonville, FL 32216 (NM)

NATIONAL GUARD "Star Spangled Losers" 7"

National Guard play early 80s inspired 2 chord hardcore. The muffled lo-fi recordings give it an old school feel. Following the attitude that political @ bands shouldn't know how to REALLY play their instruments, **NG**. keep a tradition afloat that I thought had ended when metal contaminated hardcore in the late 80s. If you want to destroy the government and fuck shit up, do it to the sounds of **National Guard**. **Smooth Lips Records**, POB 165736, Miami, FL 33116-5736 (NM)



NEFILIM "Zoon" CD Back after all those years, former **Fields of the Nephilim** singer Carl McCoy. Mega-stylish cover artwork and Carl's voice is as different as it can be from anything he has done before... 10 "dark" metal songs either dominated by a tremendously heavy

distorted guitar and double-bass drums or an acoustic guitar or both of them. Lots of influences here, especially from the industrial genre. I can hear elements as used by **Ministry**, **Strapping Young Lad**, and bands from the

thrash genre like **Fear of God**, or the gothic genre as **Love Like Blood** would be an appropriate hint as well. Check out "Pazuzu (Black Rain)." A lot of feeling involved here as a whole... **Rebel Records/SPV** (53:25/MK)

NEW ROB ROBBIES "Nuts & Balls" 10"

Hmm, well there ain't much to this. The only thing good about it is that it's pressed on clear vinyl. The music on the other hand ain't so great. Just your basic college rock sound with a bit of a **Fall-Outs** sound added to it. **Mind of a Child Records**, POB 1586, Findlay, OH 45839-1586 (RICH)

NEW SWEET BREATH s/t 7"

Another excellent release by NSB. They're probably one of the best new bands around. They play highly inspired emotional, low fi (ish) punk rock. These three tunes will leave you heaving for more. There's passion, there's urgency, there's a need to play music. Not just a love for music, but the need for music. I need this record. Hopefully they'll tour nationally! **Ringing Ear**, 9 Maplecrest, Newmarket, NH 03857 (NM)

NOBODY'S "Politically Incorrect" 7"

Three chord, politically incorrect, buzz saw raunch n roll. If you can get over inane lyrics such as "she can stuff a 12" sausage down her throat" or "bring back the death penalty," this is great. Question is, isn't punk rock more than just about the music? **Just Add Water**, POB 453, Clemson, SC 29633 (NM)

NOBODY'S "Short Songs for Short Attention Spans" CD

Minimalistic, scream along punk / raunch. Read the review for the 7" and multiply. Nice looking cover artwork. More stupid songs. Same great music. You decide. **Hopeless Records**, POB 7495, Van Nuys, CA 91409-7495 (NM)

NOBODY'S / FALLING SICKNESS Split 7"

Rev. Norb's pick for the buzz band of 1997, **Nobodys**, are back with three more of their patented 40 second blasts of tasteless toxicity: including one song called "Dumbfuck" and another misogynist little ditty about a guy pissing on his girlfriend in a whirlpool: "Open your mouth / And drink my piss / Your face is the target / And I'm not gonna miss." Charming. These guys are gonna set the musical tone for '97 (SHORT SONGS!!!) but hopefully there will be other bands doing it better. **Nobodys** are repulsive idiots that need a brain transplant, plain and simple. **Falling Sickness** is a scary new hybrid, a mixture of SoCal polish with **Nobodys**-snotpunk attitude. Two songs. Um, not my cuppa. **Hopeless Records**, POB 7495, Van Nuys, CA 91409 (TC)

NRA "Fuel" CDS

4 brand-new songs by the Netherlands powerful melodicore kings, yeah. That's the main difference between them and other bands of that genre. Their melodies aren't quite as sickly sweet and their music always has a lot of power. If you liked their recent stuff, you'll like this record as well. **Bitzcore**, POB 30 41 07, 20324 Hamburg, Germany (5:34/MK)

NUKES (THE) "Why Things Burn" CD

...erg ...hardcore-ish punk. Pretty so-so, I guess. I mean, like there's nuttin' really exciting... run of the mill is the term, I believe. And, silly lyrics... I quote "last night I dreamed I was 1000 years old dangling my head over those gardens of stone." EGAD! **New Red Archives**, POB 210501, SF, CA 94121 (CL)



OBNOXIOUS "Sickness EP"

This is good old English noise punk rock of the harder kind in the vein of **old Extreme Noise Terror** with some melodic guitar interludes that add a lot of spice to it. This re-release of a 1993 record on grey vinyl has the true punk spirit and shouldn't disappoint anyone into old school punk! **Fight 45 Records**, c/o Martin Eric, 19 Rue Germain Pilon, 75018 Paris, France (MK)

ONE GOOD EYE "Larger Than Letters" 7"

OGE is driven by a very thick blast of distorted guitars rhythms accompanied by barely audible drums and vocals. This record is suffering in the production department. A better job with the vocals and overall production would really give this a kick in the ass. The way things are, we're presented with just another melodic emo punk band. I look forward to hearing more, but ain't convinced yet. \$3, **Over The Counter Records**, 94 Calypso Casper, WY 82604 (NM)

ONEHITWONDER "Clusterphukastuff" CD

Strained vocals and somewhat dirty (not super tight) playing put this a couple of notches above most melodic punk records. The artwork on the release, however, is somewhat ugly. In a sea of good bands, this will be lucky to even live up to its name. **Lethal Records**, POB 5481, Fullerton, CA 92635 (NM)

OSWALD FIVE-0 "Serenade" CD

Every region has its secret gems. Oregon is home of **Saxer Stout**, **Black Butte Porter**, and **Oswald Five-0**. None of these names will mean anything to you. Pity you. **O-5** is a power pop-punk 3 piece that has been doing its thing for nearly four years now. They've got like five singles out on underdistributed labels like Imp and Up and Grinning Idiot. Their first album, "For Losers Only" (1993), was fabulous and resoundingly ignored. They hail from Eugene, Oregon, the edge of civilization. They tour very little. So when I say that this is the best power band in the Pacific Northwest, that this is an 11 song masterpiece of passion and intensity and classic songwriting, that this is the finest punk rock band in the nation using the dual boy/girl vocal thing pioneered by **X**, that Nick Tucker is a guitar genius, that you can have this CD by sending \$12 to the following address, you will probably ignore me. **Grinning Idiot Records**, POB 10634, Eugene, OR 97440 (TC)

PARTY DIKTATOR "Dive Bomb" CD

First off, you need really strong nerves to live through this whole album. This is all an album can be. It's noisy (especially its production!), it's hard, it's fucked up and mad but most of all groovy and original! The only band it resembles roughly as to the mental strain it causes are the late **Spermbirds**, still they sound differently. Make sure you check this out if you think you can take it... **Roadrunner Records/IRS** (47:55/MK)

PATH OF RESISTANCE (THE) "Who Dares Wins" CD

This is a project band from various members of **Earth Crisis**. It's straight-edge hardcore stuff, maybe a little faster than EC. The cover sports like twenty people in hoodies with lots of X's. It gives off the same feeling that the **Chorus of Disapproval** gave off some years back. All these hardline bands coming out today really disappoint me. There's like a million Choke's out there now. One's more than enough. **Victory Records**, POB 146546, Chicago, IL 60614 (KS)



PEACEFUL MEADOWS "Maximum Party" CD

Packaging - four stars. Bravo. Of course you can't expect any less from something John Yates is involved in. Best track - "Waste". Wow. Best instrumental - "George 'The Animal' Steele". Overall musical impression - drawing influences from punk bands like **Green Day** and some Fat bands, these guys do an exceptional job of churning out some highly emotional songs. I can't kid myself. Relatively soon everyone will overdose on this genre of music, but enjoy this in the meantime. **Allied Recordings**, POB 460683, SF, CA 94146-0683 (KS)

PEE TANKS "Picnic With Your Mom" CD

This has Fat Wreck Chords written all over it: super fast and tight melodic punk rock with a couple of ska numbers added to break the monotony. The recording is good and the music is tight. Not much to give it any measure of originality, but not everyone is out to break barriers. Good for what it is. At 6 clams, fans of the Fat sound would be a fool to pass this up! \$6, **Sneezeguard Records**, 309 Annapolis St, Annapolis, MD 21401 (NM)

PILOT "When the Day has Broken" CD

If grunge had grown up in the 70s with big arena rock as its older brother, it would sound like Pilot. If that alone doesn't turn your stomach, I don't know what will. This sucks! **Tim Kerr, POB 42423, Portland, OR 97242 (NM)**

PINK KAI 7"

This is notorious, girl magnet, Robbie Wa's, punk band (hee hee). I can use bands like the *Vindictives* and *Screching Weasel* as reference points, but this is definitely more primal and youthful. I also like the fact that they mix it all up by using samples and erratic drumbeats. 7 songs to boot. \$3, **Space Cadette, 7339 SW 45 St Ste A, Miami, FL 33155 (KS)**

PIZZLE "Silk Purse" CD ✓

This band reminds me a whole lot of another band that started with the letter "P", The Plasmatics. Lead singer Dr. Goldberg has that bulldozer approach that Wendy O' Williams was so well known for. It took a couple of listens before I got into this but once I did, I was hooked. With all seriousness, this release is awesome even though I felt it was really weak in the packaging department. **POB 193, Bloomington, IN 47402 (KS)**

PLAIN WRAP / MOX NIX Split CD

These are two bands that kind of evolved into each other. Two members from Mox Nix formed Plain Wrap after the band had disbanded. This release is divided into half PW songs and half MN songs with an interview with PW by Tim Yohanan at the very end. The sound quality is fair because for both bands this was mastered off taped recordings. Surprisingly, it's not as bad I would expect. Thank dog for CD technology. **Grand Theft Audio, 501 W Glenoaks Blvd Ste 313, Glendale, CA 91202 (KS)**

POETRY THUG "Little Randy" CD

The promo stuff compares this band musically to the Bauhaus and X. Uhm, I can't really agree with the Bau Haus influence other than the fact that these guys play gothic music also. The songs tend to be kind of bland and the lyrics are kind of corny. Overall, this whole CD seems trite and very generic. **Neesh Records, POB 40525, SF, CA 94140 (KS)**

POLLUTED INHERITANCE "Betrayed" CD

Highly progressive death thrash from the Netherlands that takes quite a while until you really know it. As usual, a bit sterile for my personal taste and with a bawler singing but you like exactly that, don't you? Reminded me a lot of Watchtower's complex structures. **DSFA Records, POB 497, 4380 AL Vlissingen, The Netherlands (43:43/MK)**

PORCH "Skunk Industries" 7"

Along with Sweden, Germany seems to become more and more of a stronghold for *melodicore*... The melodies are even a bit different from most other bands, reminding of old Iron Maiden with their more metallica approach (I hope the band ain't gonna kill me for that!) in some places. If you still haven't had enough of this genre, I'm sure this one's for you because it involves more variation as usual, is full of catchy tunes and very well played. **Harmony Records, Auf der Binde 30 (does Binde stand for sanitary napkin?), 27313 Doerverden, Germany (MK)**

POSIES (THE) "Amazing Disgrace" CD

Seattle's Posies are one of the handful of halfway decent bands that the major labels have snarfed up. They play their guitars correctly and their songs are catchy and they don't sound even a little bit like Nirvana or Alice in Chains. If you've had the misfortune to listen to corporate-alternative radio lately, you will realize that this is really saying something... The production here is too clean, antiseptic even, but it's a better piece of stuff than the last Posies album I'm familiar with, 1993's "Frosting on the Beater." Not a bad band at all. If you spot this one in the used record store, you might consider picking it up. But don't pay \$17 for it, for god's sake! **Dave Geffen Wreck Chords (TC)**

POSITIVE STATE "Label Me" 7"

Referring to the title, yes I'll try my best to do so... It proves again and again, few releases by a small label can be better than a whole glut by some giant. What they present here are 6 stop'n'go songs in the best Minor Threat tradition with a nice ska influence in some

places. Really good & with lots of variation! \$3.50, **Torque Records, 3510 N. 8th Street, Arlington, VA 22201, USA (MK)**

POSITIVE STATE "Label Me" 7"

Old school hardcore ala Minor Threat with a pinch of ska mixed in. 6 songs that occupied my time while playing nintendo. So if you're a lonely person who likes hardcore then enjoy this slab of wax. \$3.50, **Torque Records, 3510 N 8th St, Arlington, VA 22201 (MR)**

PRO-PAIN "Contents Under Pressure" CD

Again we're back to Al Capone's Chicago only that the music seems to be somewhat misplaced. A generally powerful yet sterile effort with it's repetitiveness and the artificial drum sounds that are just a bit too correct that shows only few more distinct attempts in the form of a guitar solo. Before long I'm missing characteristics that set it apart from other releases, but this approach to music really seems to be symptomatic of our time... **Energy Records Inc./Edel (37:53/MK)**

PROMISE RING (THE) / TEXAS IS THE REASON Split 7"

At first, when I heard this I thought this was Archers of Loaf, then I figured out it was Texas is the Reason. They just seem to have that same college sound that Archers have. Just not as good. Then there is The Promise Ring. It's a little tougher sounding in an early Jawbox sorta way. Not bad, if that's the sorta thing you're into. I ain't into it much so I could care less for this. **Jade Tree, 2310 Kennwynn Rd, Wilmington, DE 19810 (RICH)**

PRONG "Rude Awakening" CD

I've always had a soft spot in my heart ever since this band released "Primitive Origins." This is already their 4th or 5th album, and I feel their sound hasn't changed all that much. Some of the tracks are a little bit more accessible, but a lot of the energy and power from before is still there. I like this new one a lot more than their last one "Cleansing." A bunch of the tracks are just super catchy. In fact, the more I listen to this, the more I like it. I just love "Caprice", "Unfortunately", "Innocence Gone" and the title cut. They manage to incorporate a lot of sampling and special effects into the music. They pull it off really well. The CD also has some CD-Rom stuff on it: an interview, video, discography, some sample tracks... **Epic (KS)**

PUD "I Was a Teenage Rancor" 7"

Aside from the cheesy ass cover, this is an excellent, sloppy punk n roll record with a very garagey feel. The recording is dirty and fun - 2 key elements in everything punk. If a grittier version of The Crumbs tickles your fancy... This is flat out great! **Recess Records, POB 1112, Torrance, CA 90505 (NM)**

PUISANCE "Let Us Lead" CD

The description of this CD on the insert sums up this release better than I could ever do. "This first album deals a lot with the end of this planet and the manmade apocalypse they intend for this world." "Overwhelming orchestras and powerful marches." I totally believe that these are accurate descriptions of both the music and the ideas behind the music. I think possibly this type of gothic music might be some of the most difficult music to create. These Swedes do an impressive job of putting this together. **Projekt, Box 1591, Garden Grove, CA 92642-1591 (KS)**

QUIET ROOM (THE) s/t CD

One of the better metal progressive bands, spawned from Queensryche fame. Sounds like a Mesa Boogie amp on track 1 - "Drowning". I don't like progressive, but to be fair, I will give you guys the rundown - since these guys do actually have some talent. Schooled musicians at various institutions by skilled instructors, to do it "proper - like". After the first song, the heavier guitar parts still remain throughout the first three or four tunes, with a tinge throughout the album. Too much Yanni type shit on track four. If this is your bag, you will definitely dig these guys. \$8, **Room 15 Productions, POB 100742, Denver, CO 80250 (AG)**

QUIT "Earlier Thoughts" CD

Finally seeing the light of day comes Quit's debut full length in all its digitized glory. Quit, in the late eighties epitomized all that was poppy and sugary of the Descendents and All. The instantly addictive choruses

of songs such as "It's All The Same" will have you and your mom singing instantly. This is a classic release that will appeal to all whose inception into poppy girl punk was "Silly Girl" era Descendents. Highly recommended! **Rojo Records POB 558746, Miami, FL 33255-8171 (NM)**

RAGE AND THE SYMPHONIC ORCHESTRA PRAGUE

"Lingua Mortis" CD

As the title reveals, this is a Czech-German coproduction, though a quite unusual one! The German heavy metal band Rage which is one of the most famous acts among Japan's metal fans "remixed" five of their songs with cellos, violins, piano and kettledrums. I can assure you - doing so the guys didn't turn into wimps but found out "how much music actually is in their sounds". The result of this project the band characterizes as follows: "Dim the lights, sit back, relax and let this magnificent symbiosis of classical music and heavy metal creep under your skin". I know people writing reviews tend to overvalue the things they like, but this album *really* creeps under your skin! Monumental, festive and ostentatious classical parts are intervened by a running horde of violins, darting with an unbelievable lightness when all of a sudden an E-guitar accompanied by a threatening drum-roll enters the scene - this stuff awakens so many pictures in your fantasy, you won't believe it. If only Mozart could have had a listen to it! My brother who's into fantasy stuff and role plays always takes this CD with him when he leaves for a trip to the Lord of the Rings.... **Gun Records (43:05/SS)**

RAW POWER "Burning the Factory" CD

I thought I'd never see anything else by this band again, at least nothing good. You see they turned from one of the best early 80's hardcore bands (probably the best Italian band along with CCM and Peggio Punx) to a shitty metal band in the late 80's. This captures them in their heyday. Essentially what this is, is a demo they put out in 1983 plus a live performance they did that same year and an interview. The sound quality, as can be expected, isn't all that great, but then again I don't think I've ever heard a really good recording of their early and live recordings. This has 35 blazing tracks ("Fuck Authority", "State Oppression", Discharge's "Hell On Earth", "I Hate the System"), which were also released as BCT #5. For those unfamiliar with BCT, it actually stood for Bad Compilation Tapes, a label that put out mostly tapes in the 80's. **Grand Theft Audio, 501 W Glenoaks**

PROPAGANDHI "Less Talk, More Rock" CD

I agree with Propagandhi about one thing—their cover art is appropriate. For their part, I'm sure the three European-Canadian male musician persons are eager to sing hosanna to the image of the angry Bovine-American preparing to exact his righteous wrath upon the European-American male cowperson-oppressor of indeterminate socioeconomic status on the ground below. A mighty blow in the glorious people's struggle! As for me, I think it's a great pic because these power-chord merchants sling their share of bull.

First, the music. On Fat Wreck Chords. Sounds like it should be on Fat Wreck Chords. The really big, big SoCal production sound—wheeee! Does not rock. **NoFX wannabes, Version 412.**

But people don't buy Propagandhi Product for the music. The kids are starving for politics and they're willing to clutch at anything that sates that hunger. Quite frankly, I'm a little leery about whacking these mystic hippies with a pool cue under the theory that even shrill, fundamentalist, philosophically idealist, oversimplified sloganeering is better than more songs about buildings and food. I do reckon that if they would just incorporate a sitar into their act, their "Animals are People, Too" schtick would be a little easier to lend the appropriate giggle. I'll just flip some of their SmithsFX lyrical pap at you and leave it at that: "And I'm not ashamed of my recurring dreams about me and a gun and a different species of carnage strewn about the stockyards, the factories and farms.... Meat is still murder. Dairy is still rape."

The "different species" our little Canadian friend refers to are PEOPLE. What a fucking nutcase! Tell me please how these idiots differ from the fundanazis who blow away workers at women's health care clinics... Put these crazy fucks on Victory Records, that's where they belong...

Propagandhi sucks—and you heard it here first! **Fat Wreck Chords (TC)**

Bld Ste 313, Glendale, CA 91202 (KS)

RED ROCKET "July" CD

Red Rocket are a melodic emo punk / post hardcore quartet that graduated from the school of **Jawbreaker**. Pretty harmonies give it a poppy punk feel, at times, slowly leading into noisier emo parts. The first 300 mailorder copies come with real fire crackers stuffed in the CD. A novelty coupled with good music. Order it. **Excursion**, POB 20224, Seattle, WA 98102 (NM)

REFUSED "Songs To Fan The Flames Of Discontent" CD

Another great band from Umea in Sweden. This is music so full of good ideas and changes I can't believe it. It's metal, mainly slow. It's groovy, it's hard and snotty but most of all, it's manic! Couldn't think of any band they resemble but they're going to tour the US this summer, so why not just check them out? **We Bite Records**, Goenninger Str. 3, 72793 Pfullingen, Germany/SPV (30:30/MK)

RETALIATION "Death from the Inside" Cass

The whole story behind this is kind of strange. This is a prison band. All the members are in the can for 25 to life. **Retaliator** for a lack of a better word are a metal band. In fact, this follows along the lines of bands like **Venom**, **Possessed** a lot of those late eighties death/metal bands. There's a good chance if you're into that type of music, you'll like this. The lead singer, Rick, also seems like a real nice guy even though by looking at some of the lyrics and knowing the situation, I would think contrary. **\$5, Retaliator, c/o Rick Derosier, POB 661, W Side Sta, Worcester, MA 01602-0661 (KS)**

RICHIES (THE) "Why lie? Need a Beer!" CD

This somewhat unusual band for We Bite I'd regard as the ultra melodic equivalent to the **Ramones**, this time even featuring a violin in some of their songs which makes quite a difference then. Also comes with a cover song of **Blondie**'s "Hanging on the telephone." Not original as far as I can say, but well played, and if you are into the more melodic genre, you might look at it differently! **We Bite Records**, Goenninger Str. 3, 72793 Pfullingen, Germany/SPV (44:53/MK)

ROCK A TEENS (THE) s/t CD

Weird. Straight ahead and rockin' music.. but.. but.. guitars NO distortion! piano! Surf in parts! But with singin'! And a tribute to Bobby Fuller! mild twangs of country? YES! Weird! But OK! **Daemon**, POB 1207, Decatur, GA 30031 (CL)

ROCKET FUEL IS THE KEY "Consider it Attempt" CD

Intensity. Urgency. Noise. **Rocket Fuel is the Key** will grab you and not let you go till the end. It'll have you at the edge of your seat. You'll be at its mercy. You'll wish to be over, but when it is you'll put it back on. The noisy guitars will elevate you, then the drums will tear you to the ground while the vocals tear at your sides. I need a break. **Thirsty Ear Recordings**, 274 Madison Ave #804, NYC 10016 (NM)

RÖMEO DOG "Same" CD

I can't believe it - Andy Anderson, ex-Attitude (Adjustment), goes **Rose Tattoo**, AC/DC and ZZ Top. Not bad besides the fact that it sounds exactly like them... **Down South Records**, Goenninger Str. 3, 72793 Pfullingen, Germany (38:38/MK)

RUPTURE "Elektra Complex" 7"

I always figured these guys were a deathmetal band. Stupid me. This is primordial UK influenced (although their Australian) hardcore with dueling vocals. The lyrics are pretty perverse as is the cover. I think you might need to state that your 18 to get this. For those into an apolitical version of **Extreme Noise Terror** and **Doom**. **\$4, Fudgeworthy Records**, 8 Stevin Dr, Woburn, MA 01801 (KS)

RUTH RUTH s/t 7"

While sporting among the stupidest names around, **Ruth Ruth** play excellent power pop punk with excellent emoish vocals. Deep Elm is one of my favorite labels as of late, releasing some excellent punk rock. **Ruth Ruth**, with their sound, pay homage to their 70s punk influences while keeping their heads planted in the 90s. Damn, I wish I had a full length. Record, that is. **Deep Elm**, POB 1965, NYC 10156 (NM)

SAIDIWAS "Same" MCD

Perfectly original punk rock/vegan straight edge that has its very own characteristics. To me it's always amazing to hear that there are still some new ways left to go... The only band it reminds me remotely of is **Fugazi** as to the emoish component. Angry lyrics that include something that should have been said long before (and you don't even need to be part of the straight edge scene to agree): "Don't give away the vegan straight edge movement to the hands of christian values and borderline fascist movements". **Desperate Fight Records**, Box 385, 90108 Umea (sorry about the a!), Sweden/Semaphore (14:36/MK)

SCREAMING BLOODY MARYS "Get In, Get Off, Get Out" CD

Can something be melodic and abrasive at the same time. **Screaming Bloody Marys** made me happy and pumped me up simultaneously. They're melodic, but not sweet, like the early Orange County bands. Well written songs, non overbearing harmonies, and energy. Essential elements to a good record. This CD has all three. **Doctor Dream Records**, 841 W Collins, Orange, CA 92667 (NM)

SEA MONKEYS "Bowery to Baghdad" 7"

Yes! Fuck! **Sea Monkeys**! Ack! Once again, a lifeless slab o' vinyl CAN IN NO WAY communicate across the radness and comic vitality of th' Monkeys. They're funny! Hah! But it just don't come across in th' record, ya know. Whatcha gonna do? Nice lookin' record, though, and an offer to get in on their fan club and buy "the only phony baloney toothpaste authorized by the Sea Monkeys". How can you refuse? **Vital Music**, POB 210, NYC 10276-0210 (CL)

SENSEFIELD "Building" CD

These guys will be huge some day. I say this cuz although I totally dig their sound, it's so accessible that possibly your parents might like it as well. I call them like a male version of the **Cranberries**. I believe two of the members, at least the singer, used to be in the super fast, super catchy **Reason to Believe**. That was another fuckin' great band. This has some of the similarities, but as you can expect, this is way slower. "Overstand", "Outlive the Man" and "Shallow Grave" are my picks. They're developing their own style. One warning, though, don't pick this up if you're not into real melodic type singing. I suspect this might be their last indie release. **Revelation Records**, POB 5232, Huntington Bch, CA 92615-5232 (KS)

SFA "Solace" CD

Pretty disgusting cover in the vein of old **Discharge**, only too obviously assembled with the help of a computer (I've seen this quite often recently...). Even though the info talks about hardcore, this is more on the "traditional" (I know you hate that word!) punk rock side with the voice of someone who sounds as if he had rabies. Sorry I can't tell you what it's like compared to their other stuff, but this recording is pretty good! **We Bite Records**, Goenninger Str. 3, 72793 Pfullingen, Germany/SPV (34:48/MK)

SHOEGAZER "Hey Turkey" 7"

Damn! Why, Why, WHY don't some bands try to put A LITTLE effort in the way their records look? Huh? ARG! Shoegazer record cover; photocopied picture of a typewriter plus scribbling. Shoosh. Musically, kinda like a more quirky-ish **Bad Religion**, me thinks. Quirky in it's start-and-stop kinda formula. Hmmmmm. **Fidotrust Records** (CL)

SHOTWELL COHO "The Facts" 7"

I wonder if this is an actual band, or just a "project". I hope so. Composed of two ex **Crimphrine** and an ex **Strawman**, this is as good as that detail would lead you to believe. The vocalist sounds somewhat like Tim Armstrong, but the music doesn't sound like **The Clash**. Punk rock. No frills. Lots of melody. A little dirty. I'm happy. Good cover of a Redemption song. **\$3, Broken Rekids**, POB 460402, SF, CA 94146-0402 (NM)

SHOWCASE SHOWDOWN (THE) "Appetite of Kings" CD

The **Showcase Showdown** had been one of those bands on my list of bands I'd been wanting to hear. Their fast punk music coupled with Biafra inspired vocals made me glad I did. You get catchy choruses without becoming poppy. You get fast music without becoming

tuneful hardcore. You get excellent lyrics without becoming preachy. Bottom line is you've got a hell of a record. If **DK** had stayed together... **Elevator Music**, POB 1502, New Haven, CT 06511 (NM)

SHUTDOWN "Emits a Real Bronze Cheer" CD

Melodicore with more emphasis on melody rather than on speed or tightness. There are a lot of hit or misses throughout. It's like I can see somebody liking this if they're not familiar with the hundred million bands that sound like this out there. "Monday Mornings" was one of the better tracks. **Golf Records** (KS)



SICK & WRONG "Hot Beef Injection" CD

Prior to **Poison Idea**, **Sick & Wrong** and **The Dwarves** were the last good releases to come out of Sub Pop. A little slower and raunchier (hard to believe) than their 7 inchers, **S&W** is back with a vengeance, spewing their lewd and lascivious raunchiness everywhere. This is what the PMRC should have been referring to. **S&W** live up to their name and deliver a hell of a rock n roll record, with just a touch of white trash. Check out the great cover artwork! **Vagrant Records**, 6536 29th Ave NE, Seattle, WA 98115 (NM)

SILENT MAJORITY "Distant Second" 7"

I really love the packaging, but I can't honestly say I like the music. Their sound is very much in the vein of post hardcore New York bands like **Bad Trip**. Further, although they're definitely not the most original band, they don't distinguish themselves from the hundreds of bands that sound just like this. This could have as easily have been released on **Wreck-Age**. The best track is probably "Prefix". **Reservoir**, POB 790366, Middle Village, NY 11379-0366 (KS)

SINKHOLE "Core Sample" CD

Sinkhole walk a tight rope between college rock and emoish punk / pop. They do it successfully without delving too far into the lesser appealing of the two sides. The vocals are clean and somewhat whiney. The songs are fast. Crisp production accentuates the trance like feelings induced while under the influence. I'll admit to a couple of DUIs since getting this. This is sensitive guy punk, and I've been known to have feelings now and again. **Ringing Ear Records**, 9 Maplecrest, Newmarket, NH 03857-1401 (NM)

SKANKIN' PICKLE "Sing Along With..." LP

I'm not a huge - or even tiny - fan of straight ska but **Skankin' Pickle** can really play. The horn section fuel the whole album with their rich, tight sounds. Cool songs about scene politics (i.e. - not getting paid) and other dumb shit. The vocals are fairly weak especially the girl that sings a couple of songs. But it's great ska. Great ska - no longer an oxymoron. **Dr. Strange** (JS)

SKIF DANK s/t CD

16 songs of well-produced ska with a flavor all of its own. Freaked out horns, unique vocal patterns and driving guitars make **Skif Dank** one of the best ska bands I've heard in quite some time. So pop a brew, kick back and enjoy the sounds of Daytona's sons of ska. **POB 290916 Port Orange FL 32129 (MR)**

SKIMMER "All I Know Is Wrong" EP

Skimmer is my favorite British band of the 1990s. Big, ripping guitars blaze through catchy songs, over which the band pours a brilliant, high-pitched, almost Geddy Lee-esque lead vocal and layers of perfect harmonies. I've raved so much about **Skimmer**'s first two singles on **Crackle!** that I have to watch myself here, they've excerpted my frenzied praise for their propaganda campaign. Not that I mind in the least, this band is one of the top 10 poppy punk bands on this planet we inhabit. Let me put it another way: American labels are notoriously gunshy about putting out non-American bands, 'cuz it's really hard to make the records go away in the land of the vinyl glut. But California's **Junk Records** has a new **Skimmer** single out. Pop-punk fans, do this thing: send **\$5 to Crackle! Records**, POB HP 49, Leeds LS6 4XL, UK (TC)

SLAPSHOT "Olde Tyme Hardcore" CD

Yes, the title of this controversial band's so-and-so album just perfectly fits the music. This is back to the roots hardcore with a rough-as-it-can-be voice. As to the guitar work, it in some places reminded me of **Minor Threat** (!?) If you liked "16 Valve Hate" you'll like this as well. **Century Media** (26:37/MK)

SLEEP OF REASON (THE) "A Logical End" CD

This is a gothic post-punk band that originated in Miami in the early 80's. This album is actually a bunch of tracks recorded different years throughout the 80's and then remixed and recently rereleased on the Relic label. I've never been a very big gothic fan, but I must say a great deal of these tracks are quite interesting, not depressing or very dark, but rather more ethereal, emotional and uplifting like the **Dead Can Dance**. It also has an early 80's UK industrial feel to it. This definitely doesn't feel as out of place in the 90's as I would expect. Nothing having to do with this release, but I heard **Love and Rockets** are doing an instrumental version of "Bela Lugosi" while on tour. **Relic**, Box 1591, Garden Grove, CA 92642-1591 (KS)

SLEEPERS "The Less an Object" CD

Boring! The name of the band is right on the money.... if they were referring to the people listening to this CD! Most of these songs drag on way too long & towards the end of the CD begin to lean more towards a gothic sound. If anyone does care to go get this, you'll notice that on the inside you get a nice history of the band. This is a compilation that would've been better off not even being thought off!!! **Tim Kerr**, POB 42423, Portland, OR 97242 (RICH)

SLOPPY SECONDS "Live - No Time For Tuning" CD

One of the top 10 best punk bands of the last 10 years

releases a live album. If Dee Dee Ramone joined the

Sex Pistols and Joey Vindictive sang, they'd sound like

Sloppy Seconds. You need this. You need everything by

Sloppy Seconds. All hail Sloppy Seconds! **Triple X**

Records, POB 862529, Los Angeles, CA 90086-2529

(NM)

SMALL "Silver Gleaming Death Machine" CD

Really loud production helps this former Eric Bachman (**Archers Of Loaf**) band "The Bert Factor" is a great song, full of piss and vinegar. Not as chaotic or lovely as the **Archers** and a little more rock oriented, but **Small** is pretty cool. **Alias** (JS)



SMD "King of Drunk" 7"
Fellow spicks from Cali kick out 8 songs of rapid, no pulled punches hardcore in the vein of bands like early **D.R.I.** and **Plaid Retina**. There's a real authentic punk attitude behind this. This baby comes with a poster insert, a patch, stickers... If you're into old style

hardcore, you should really pick up Beer City releases Send him a stamp for info on all the other stuff he has available. It had been a long time since I'd heard such fast drumbeats. \$3, **Beer City**, POB 26035, Milwaukee, WI 53226-0035 (KS)

SMEARS (THE) "Like Hell" CD

It's simple, so in it's simplicity, it's punk rock, ya know. Girl singin'... oh... actually, girl playing guitar, bass, and drums, too. Although it does not bowl me over or make me tear my hair out in an adrenaline fit, it's okey-dokey. Yeah. Not tricky or weird. Just go, go, go! Rad and agro when it's at its best! **Cargo Music**, 4901 906 Morena Blvd, San Diego, CA 92117-3432 (CHUCK)

SMITE "Wheelchair Etiquette" CD

This is a local, Miami alternative-rock band. I think they are all fairly young, maybe just graduating highschool. They draw pretty large crowds to their shows. You can't pinpoint any particular influences because each song sounds so different. I guess maybe **Silverchair** would be a good reference point. The vocals remind me a little of the singer of **Rocket from the Crypt**, but I doubt they're very familiar with them. If any band breaks out of Miami soon, it'll be them. 1201 NE 101 St, Miami, FL 33138 (KS)

SPERMBIRDS "Get Off The Stage - The Last Concert" Do CD

There is not much left to say about this band - you either love it or hate it. This Do CD "at the price of one CD", however, features 45 songs from all the band's periods, including such classics as "You're Not a Punk", "My God Rides a Skateboard" and "Something to Prove" along with newer stuff like "Shit for Sale", **Media Bullshit** or "Disagree." The recording manages to sound pretty "live" without sounding bad... **Gun Records** (52:53/63:38/MK)

SPLAT "Kirsten Needs Lithium" 7"

The title track is an awesome song driven by a **Screeching Weasel** type guitar sound with vocals more abrasive and less grungy than on their debut 7". This is definitely higher energy and should have the mohawk crowd forming circle pits instantly. Catchy choruses and a snotty attitude make this highly recommended. **No Clue**, 3112 McDonald St, Miami, FL 33133 **splat@netcom.com** (NM)

SPLATTERHEADS "Joined At The Head" CD

On some pix they look like members of **Gwar**, but their music is just not the same. Instead we have 11 softer punk rock songs that are catchy as they can be with their "California Dreaming" - like choruses. Also the band has something I believe is typically Australian and I mean this in a positive sense... You probably know more of their albums than I do, but this definitely is a good one. **Subway Records**, Vohwinkel Str. 154, 42329 Wuppertal, Germany (44:36/MK)

SPLINTER "Scathed - The Last Anthology Of Failures" 7"

This red vinyl record is not only wrapped up in a very stylish cover but also contains great hardcore with a pretty metal edge and even some guitar solos. **Splinter** from Ohio here play two mighty tracks that I suppose won't disappoint anyone into the really hard stuff! **Stormstrike Records**, Kollmarsreutherstr. 12, 79312 Emmendingen, Germany (MK)

SPLIT LIP "Archived Music for Stubborn People" CD

These guys now go by the name **Chamberlain**. This actually is their last release as **SL**. It includes their first 7", plus some live stuff, a comp track and a whole lot of covers. In all honesty, I was never head over heals over this band. It was refreshing though listening to them experiment a whole lot. The covers were especially great: "Unity" by **Op Ivy**, "Beds Are Burning" by **Midnight Oil**... You also get an idea of how their music progresses from when they were fairly young to when they became old timers (over 20). **Doghouse Records**, POB 8946, Toledo, OH 43623 (KS)

SPONGEHEAD "Infinite Baffle" CD

How well and clearly produced this CD that at times reminded me of **Wartime** is. Has a pretty progressive approach in some places and is generally pretty groovy with a lot of rock'n'roll elements, just like **Rollins Band**. Check out if you liked the aforementioned bands! Does the name refer to mad cow disease? **Subway Records**, Vohwinkel Str. 154, 42329 Wuppertal, Germany/ **Semaphore** - **Triple X** (MK)

SPOT REMOVAL "Other isms" CD

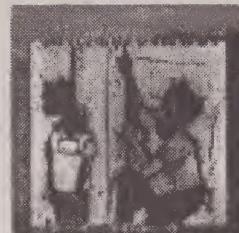
What is this-crap? Actually it says so in the insert. This is folksy, jazz influenced, knee slapping, square dancing stuff. There's even a fiddle. The band lasted for only two years. I wonder why? Could it be because they sucked? I can't take it anymore! I have to destroy it! **No Auditions**, POB 49767, Austin, TX 78765 (KS)

STAMPIN' GROUND "Starved" 7"

This U.K. hardcore outfit are making themselves known. This is the second 7" they release this year with this one now on Too Damn Hype. This one is a little more straight-forward and cleaner than their last, but still as aggressive and powerful especially on the track "What Dark God?" As I said before, there are definite similarities to **Integrity**. **Too Damn Hype Records**, POB 1520, Cooper Sta, NYC 10276-1520 (KS)

STARKWEATHER "Into the Wire" CDEP

From the packaging, I guessed straight-edge, Victory style hardcore. Wrong, for the most part. This is really gally, ball squeezing "deathcore". Intense! The vocals change from almost femme like to **Carcass** like growls. There are also a bunch of tempo changes that keep



STEEL MINERS "All Hopped Up" CD

Ok, first off, the cover art threw me off... I was kinda expecting some kinda emo-discordant-poetry thing. Really! Because the cover art is a photo of... um... what th' hell izat? It looks like a... uh... um... a stone toilet fulla matches, "liquid", and pills. Kinda reminiscent of one of those darn Discordian records ads. Anyhow, it is actually garagey punk. Singer yells a lot. Somewhat lo-fi production. It's alright. **Instant Mayhem / Caroline Records** (CL)

STERIL "Egoism" CD

"I wanna lick your fingers. I wanna lick your fingers. I wanna lick your fingers." Question: Why are these industrial guys always such horny bastards? Pure sprocket rock here from Germany. Gothic soft porn lyrics brings to mind a big ol' hunk o' cheese. I've heard techno/industrial done a zillion times better. **21st Circuitry**, Box 170100, SF, CA 94117 (JS)

STIFF LITTLE FINGERS "Get a Life" 7"

First off, lemme say this is one piece of amazing wax: green, black, and white opaque marbled vinyl. Wow! A piece of plastic that cost somebody at least a buck... First rate stuff... The music: **SLF** went steadily down the shitter during their real career over fifteen years ago. An intense and politically important punk band hailing from the British-occupied northern region of Ireland, **SLF** wound up as a rather boring and run-of-the-mill hard rock band. Logically, then, when these guys decided to cash in by reforming, it wasn't gonna be the young, hungry, angry band that we'd be getting. No surprise, the A-side here sucks donkeys... The B-side features a couple of live tracks and is much better. A bit of passion and Jake sounds like Jake. A new track called "Harp" is excellent, a version of "Tin Soldiers" suffers from weird sound quality. Established fans might like this, everyone else move along. **Taang!** (TC)

STRUNG OUT "Suburban Teenage Wasteland Blues" CD

Another bullet fast, start stop hardcore blast from the kings of speed. Fans of **Strung Out** won't be in for any surprises, except that they're dealt with another 13 blasts of memorable punk rock. No experimenting. No "progression." Hardcore. **Fat Wreck Chords**, POB 460144, SF, CA 94146 (NM)



STRYCHNINE "Fucked Up Inside" 7"
It's funny that they would do a **Poison Idea** cover ("A A.") cuz **Strychnine** remind me a whole lot of mid eighties **PI** especially in the vocals department. I always loved **PI**, so I guess it's safe to say that I love this. **Reform Records**, POB 480931, Denver, CO 80248 (KS)

STUCK MOJO "Violated" MCD

Another 6 songs by this band from Atlanta with the characteristic unrelentingly rapping voice and the scratchy metal guitar including some new studio material, some live songs and a cover version of **Sack Blabbaht's** "Sweet Leaf". I'd still describe it as **rapcore**... Quite nice. **Century Media** (21:55/MK)

STUNTMEN "Tune You Out" CD

Melodic punk / pop / rock. They go through all those styles at one point or another in this CD. If Milo Aukerman played an uninspired set with **Green Day** or **Samiam**, it might sound like **Stuntmen**. It's not, however, as exciting as the comparison may lead you to believe. An EP would have been better because some of the songs are simply boring. **Black Hole Records**, 12 W

Willow Grove Ave Box 130, Philadelphia, PA 19118
(NM)

SUBMACHINE "Now That I've Given Up..." LP

Straight forward, hoarse-vocaled hardcore with lots of melody. This is the kind of music that would form massive circle pits in the past. Maybe I should use the band **Capital Punishment** as a reference point but that's not all entirely true. C.I. Records, 739 Manor St, Lancaster, PA 17603 (KS)

SUICIDE MACHINES (THE) "Destruction by Definition" CD

Like **Slapstick** and **AAA**, The Suicide Machines play ska punk. Like both of these bands, they do it superbly. Excellent production, well placed keyboards and horns, and incredible punk energy. Here's the next big thing, aside from **Rancid**. The key word here is E-N-E-R-G-Y. Hollywood Records (NM)

SUPERFINE "Stoner Love/Already Met You" 7"

The A-track is a very grungy type song and if I didn't know any better I would swear that I was listening to **Weezer**, which is a good thing. "Already Met You" only confirms the aforementioned allegations of the **Weezer** influence. I saw the band photo on the back of the 7", and this band is definitely super cute. I don't know about super fine. Black vinyl - great sound quality - very good slab of wax. Fish Of Death Records, POB 93206, Los Angeles, CA 90093 (RF)

SURF TRIO/PSYCHOTIC YOUTH "Splitville" CD

The band names say a lot about the music. On this split-CD we have **Surf Trio** from the US and **Psychotic Youth** from Sweden. Both play surf/pop punk which is more on the surf side in my humble opinion. **Psychotic Youth** has a better production which gives **Surf Trio** even a garaggy touch. Good party music in any case... Wolverine Records, Benrather Schlossufer 63, 40593 Duesseldorf, Germany (34:31/MK)

SWANK "Bound" CD

This starts off like the soundtrack to a hardcore porn flick - you know, 70s style funked up jazz, but then turns into noisy screams by a soul condemned to hell. There's lots of variety and tempo changes, and each song raises your expectations. Just when your pulse settles down, the wall of chaos explodes. This release kinda tired me out. I guess too much variety can be tiring. Definitely original. Whirled Records, POB 5431, Richmond, VA 23220 (NM)

SWEET BABY AND BRENTS T.V. "Hello Again" CD

Both of these bands existed around the same time: the heyday of Lookout! Before Lookout! became the corporate emporium it has become, they were a more carefree pop punk label releasing stuff by friends for fun. **Sweet Baby** could stand along **MTX** or **Green Day** as pioneers of pop punk. **Brents TV**, on the other hand, take a more 50s rock approach giving way to Lookout! currents **Potatomen**. "To hold history in the palm or your hands..." Lookout Records, POB 11374, Berkeley, CA 94712 (NM)

SWOONS "You Ass. Ey!" CD

Highly polished power pop from Germany by way of California, **Swoons** do their thing with uptempo songs and girl vocals. I can't help but think of a somewhat rougher, more guitar oriented B-52s when I listen to these katzens. The songwriting isn't original or profound, sounds thoroughly American, but all in all this isn't a bad listen. Covers of **ABBA** and **The Yardbirds**. Hmmm, **Swoons** as the **ABBA** of punk... Lemme think about that for a minute. Last Resort Records, POB 2986, Covina, CA 91722 (TC)

TANTRUMS (THE) "See You Later" 7"

Rev. Norb presents **The Tantrums**, a ripping garage band from the outback of Wisconsin. This is good time rock and roll, party music that features '50s style guitar work and covers of bands with names like **The Gestures** and **The Mosquitos**. Three tracks, pretty solid stuff, with a long Norbie ramble in microprint on the back of the sleeve. That seals the bargain! Three bucks postpaid from Bulge Records, POB 1173, Green Bay, WI 54305 (TC)

TEDDYBEARS STHLM "I Can't Believe It's Teddybears STHLM" CD

Another CD in an all paper package. It took a while but

now they seem to really get inventive. Basically, this is repetitive noise from Sweden with a distorted reggae-influenced voice and a few electronic sounds added. It doesn't catch you right away but first you take the time to listen to a few songs, you really get infected by it. Supposed to be a bit slower than their previous album. I only wonder what that piece of flesh on the cover is... MVG Records/SPV (41:55/MK)

TEEN IDOLS "Let's Make Noise" 7"

Alright, alright, alright. From the 50's style cover art, one would expect rockin'-the-house-to-the-ground-rock-n'-roll. Waoh! But, instead, it's a kinda weird hybrid of.. um.. **Screeching Weasel**... uh.. **Bad Religion**?... The Queers... yeah... the lyrics range from kinda neat... quothe the song "Everything"... "If she asked me to kill you, I would" ...to REALLY STUPID ...am I right? Do they really have a song about the punk rock slut? What the hell izat! feel that the punk rock slut is an important cultural icon that should be celebrated! YEAH! A round of applause for Lorna doon and Jane suck! Fuck yeah! um... yeah... the Teen Idols... it's ok. Although, do they know that there's ALREADY been a "Teen Idles"? House O' Pain, POB 120861, Nashville, TN 37212 (CL)

TEXAS IS THE REASON "Do You Know Who You Are?" CD

Aha, a full length. Let me put it this way. If you like **Sensefield**, you will definitely like this. There's no doubt in my mind. This is churning emotional hardcore that'll make you cry. Who would've thought this DC emo stuff would explode in the 90's? On the way to the store pick up the new **Sensefield** which is just amazing. Also, if you're interested in Revelation stuff and have a computer (<http://www.RevHQ.com>). Let me go wash away the tears now. Revelation Records, POB 5232, Huntington Beach, CA 92615-5232 (KS)



THIRTY SECONDS DEEP "Hot Carl" 7"

Great punk rock here very similar to **Sicko** or **88 Fingers Louie**. This sounds a lot like a basic 8-track recording transferred on to vinyl which pulls through really well on this recording. This band really pulls off the whole melodic punk

thing really well. I can't wait for a full-length. Harmless Records, 1437 W Hood, Chicago, IL 60660 (RICH)

THREE BLUE TEARDROPS "Poised In Hate" CD

Sideburns, rolled up sleeves, rolled up pants and tattoos. Oh yeah, I forgot the greased back black shiny hair. All the songs on this have to do with drinking, women and prison crap. **Stray Cats** style rock 'n' roll. Only thing is that this doesn't quite measure up to "Rock This Town". Teen Rebel Records, POB 442341, Miami, FL 33144-2341 (RICH)

THRONEBERRY "Trot Out The Encores" CD

Barely energetic bar rock dummies looking for a big fat record contract. That's how this sounds. I can imagine walking into some small town dive and seeing these guys on stage, all wanking out. Well, maybe not that bad, but I was a little disappointed after hearing some of Alias' other bands (**Archers Of Loaf**, **Small**). Will time heal these wounds? Alias (JS)

TORCHER "Your Word Against Fire" CD

Cool name, however misleading. Female singer (who is pretty talented), but who writes infantile lyrics. Sounds like soundtrack material from a movie that sucks. Artsy and well composed, too mainstream and accessible. Two songs and their novelty wears quite thin. Best songs off there are: "Underwater", "Losing You" and "Wasted". Fairly slick production value, good mastering. Noninspiring guitar parts. No distinctly catchy riffage. I could think of some better bands that could have been signed instead of them. The college radio will probably be playing them soor', someone save us... Tim Kerr, POB 42423, Portland, OR 97242 (AG)

TORTURE KITTY "The Kid with the Crazy Eyes" 7"

This is one of the best 7"ers I've heard in a while. Does everything that House O' Pain release rock? Seems like it to me. This is some high energy fun punk rock! This



Nashville, TN 37212 (RICH)

TOTAL CHAOS "Anthems from the Alleyway" CD

This is a totally different band. The songs are much slower and more melodic. Gone is the **Discharge** influenced thrash. Now we have more oil inspired slow rock songs with gruff vocals. Some of the songs remind me a lot of early **Adolescents** - melodic, yet not wimpy. This is by far a better **Total Chaos**, though I think a name change was in call seeing the huge change in sound and approach. Epitaph (NM)

TRACY & THE HINDENBURG GROUND CREW "Margaret Dumont" CD

These guys are loony. I remember their skullfucking song off their last album. They're such a riot. I'm surprised they're not more widely known. Using some of the zaniness behind bands like **Mojo Nixon**, **TTHGR** deliver another spectacular album. In the twenty or so songs, you get toe tappers, finger snappers and pit slammers (not exactly). The key here is to be open to everything. These guys play everything, I mean everything. I'd say they're real influenced by a lot of the music from the second half of this century. Oh yeah, there's a song called "Convoy" that just blew me away! It sounded just like **Flipper** when Will Shatter used to sing and be alive and stuff. \$8, Action Box Records, POB 10423, Burbank, CA 91510 (KS)



TRICK BABYS "Born 2B This Way" 7"

Wowzers! I am almost 100% certain that this rocks! And, they do an X cover. A girl singer, nay a WOMAN singer who is pretty tough.. soundin' at least. No holds barred, kids. Although the high ROCK content of her voice gets nearly

overwhelming after a bit. Feralette Records, 306 W 4th St, NYC 10014 (CL)



TRIPFACE "This Foundation" 7"

In-your-face hardcore with lots of moshy parts. I haven't used the term NYHC in a while, but it applies here since they really are from New York and they have that definite influence. The singing in particular is real memorable and quite assertive. Why must the first word out of his mouth be "God", though. Oh well, it seems like a running theme amongst many bands nowadays. Exit, POB 263, NYC 10012 (KS)



UK SUBS "Occupied" CD

I don't know how many line-up changes it took, but this band still sounds refreshing and convincing after 20 years on the scene... 16 great mid-tempo punk rock songs with lots of variation and fun including some quiet ones influenced by ska

and other genres. I somehow get the impression that they went through the same development as other old school bands such as **Toxic Reasons** or **Peter and the Test Tube Babies**. Check out "God bless Amerikkka", "Solutions," "The great northern disaster" or "Ode to

completion" and you'll know what I mean... Highly recommended! Fall Out/Jungle Records/EFA (40:22)

UK SUBS "Punk Can Take It" CD

If you've been looking for Subs material from 79-82, you've found your source. This compiles a ton of unreleased and rare stuff. The recording quality ranges from garbage to decent. But that's they way they were recorded back then. None of the songs are that great, but neurotic completists should pay attention. I'm keeping mine. The UK Subs still rock harder than many bands half their age. Cleopatra Records, 8726 S Sepulveda Blvd Ste D-82, Los Angeles, CA 90045 (NM)

UNIT:187 s/t CD

The cover art eludes to a fondness of death metal. Hideous, ugly creature - blood and gore. The music of this Vancouver band falls into the industrial thrash category. Speedy techno beats, distorted vocals and lots of cussing. Pretty cool tunes for the alien invasion. 21st Circuitry, Box 170100, SF, CA 94117 (JS)

UNWOUND "'Corpse Pose/Everything is Weird" 7"

The A track "Corpse Pose" is just plain amazing! Tightly arranged guitar with a very audible walking bass line with very smooth vocals with a super catchy chorus and very tasteful guitar effects, I love this song. The B-Side track "Everything is Weird" is just that weird a noisy hardcore song with some nice yelling and a punchy guitar and bass rhythms. Black vinyl - excellent sound recording - superb slab of wax. Kill Rock Stars, 120 NE State #418, Olympia, WA 98501 (RF)

UNWOUND "Repetition" CD

This is a pretty aptly named release. Repetition is definitely the name of the game with these guys. Driving rhythms collide with waves of guitars and form a distinct sound which I think most will like, especially those into melody amidst noise. I'm surprised these guys aren't more popular. "Unauthorized Biography" and "Got to Dallas and Take a Left" are killer tracks. Apparently this is like their 5th full length. Kill Rock Stars, 120 NE State #418, Olympia, WA 98501 (KS)

UNWRITTEN LAW "Oz Factor" CD

Making a major label debut usually scares the shit out of fans of certain bands. This doesn't stray far from the Face 2 Face / Bracket formula. It's a little faster than the latter, but sweeter than the former. "Oz Factor" actually sounds a lot like the Bracket songs that I generally like - the faster ones. Not having been a huge Unwritten Law fan, I'm now tempted to search out older stuff. If you're into Pennywise, Bad Religion... You get the idea. Epic (NM)

URBAN FARMERS "Music for the Peasants" CD

Cheesy production (who doesn't have it?), instrumentals, composing of western India(n) & hispanic origins, mostly acoustic, some solo guitar parts, long leads and weedy jam sessions. File under - easy listening - ethnic. Mostly musical masturbation, some mid level guitar tones, very lightweight, some country & western which progresses into wanking pop-rock solos. Poor drum dynamics. Overall, fair musicians. Original musical direction, however, lacking substance. If you are 30+ you have a better chance at liking it. Part jam band or music for the sake of music (which is no longer music). Key tunes: "DNA" & "Intifada". Uprising Records, POB 4412, Ann Arbor, MI 48106-4412 (AG)

V/A "Axhandle Punk Compilation" CD

This is exactly what a compilation should be, to me. It should expose the listener to a bunch of unknown bands, and maybe motivate them to buy other releases by those bands. The popular bands here are Blanks 77. **McRackins** (great song!), White Trash Debutantes, and **Squat**. The unknowns are Heckle, Litterbox. **Hickey**, The Dread, Plow United, Trunk, etc. There are some great hardcore bands here, and this comp is well worth checking out! \$10, Axhandle Records, 1827 McAllister St, SF, CA 94115 (NM)

V/A "Audio Espionage" 8"

8 bands - 8 inches of noisy stench-core. Bands like Gonkulator, Psycho, Bobby, Malicious Hate, Deceased, Disjoin, Bastard Noise and Ulcer. This is totally mandatory for putrid noisecore enthusiasts! \$6, Action Records, POB 623, Kendall Square, Cambridge, MA 02142-0005 (KS)

V/A "Birdnest for 10 Marks" CD

A compilation of songs released by the Swedish label(s) Desperate Fight/Ampersand/Kamel Records mainly comprised of *melodicore* bands but also containing some of the label's more s/x and even goth-influenced stuff. Bands included are: Mogel, Stoned, Sober, Abhinanda, the Ellen Jamesians, Shield, DLK, Final Exit, Big Fish, Dia Psalma, Adhesive, Upstartz, Rovsvett, Purusum, Him Kerosene, Charta 77, Superdong and the Fitzgeralds' great "Slipper Hero" which I find is worth the ten (German) bucks alone! Birdnest Records, Maximilianstr. 26, 90429 Nuernberg, Germany/Semaphore (53:43/MK)

V/A "Blindspot Sampler" CD

This new distributor / mailorder wants to show you what they carry. They, however, aren't releasing this just to fill their pockets. You get a lot of unreleased and rare stuff, as well as released stuff that they distribute. Bands included are AAA, Ascension, Assuck, Clairmel, Gus, Hot Water Music, Integrity, Less Than Jake, Radon, Vanbuildears, etc. At \$3 a pop you might want to give some to friends. POB 14636 Gainesville, FL 32604-4636 (NM)

V/A "Chicago vs. Amsterdam" CD

A battle of the bands waged across two continents and one ocean. The Bollweevils and 88 Fingers Louie represent our hunk o' land, while Funeral Oration and NRA duke it out for the pot legalizing chaps in Amsterdam. The winner is really irrelevant. That's for you to decide. I have a warm, mushy spot for Funeral Oration, however. So you know where I lean. Hopeless Records, POB 7495, Van Nuys, CA 91409-7495 (NM)

V/A "Dad, Are We Punk Yet?" CD

A very strong compilation with piss poor artwork. The songs, however, speak for themselves. My favorite song must be by the first band, Winepress. Other standouts are The Mushuganas, Bollweevils (are they in every fucking comp??), Squirtgun, and Walker. Get this, and you're bound to get turned on to other good bands you've never heard of - the whole point of a compilation! Harmless Records, 1437 W Hood, Chicago, IL 60660 (NM)

V/A "Dateless Saturday Night" CD

When you start your date, she takes you pretty fast. She sweeps you up like a White Trash Superman. Then shows you Unfound Logic. You start to talk shit and she says for you to go Back to Preschool and then confiscates your new issue of Swank. She tries to get you to eat the poison Eggplant. All of a sudden she's all happy watching TV pinning after Alan Thik. You get up to throw and empty Milk Karton away and say to yourself "What else is there to do on a Dateless Saturday Night?" Those are only a couple of the bands on this great comp put together by Delmar. If you see this record in the store, buy it. Or if a friend has it, make 'em play it. Delmar, 903 Craig Dr, Suffolk, VA 23434 (MR)

V/A "Direction" CD

This comp accompanies the zine Polyvinyl Press issue #5. This is for the most part an emo-core compilation featuring a plethora of bands including Rainer Maria, Hubcap, Clairmel (awesome song), Corm, Back of Dave, Rail (another great one), Mary Me, Gainer, Gus, My Foolish Halo, Walker, Tomorrow, Ezra Pound, Braid, Gila Bend, Fracture, Mariner Nine, Prozac Memory, Boilermaker and Orwell. \$6 (?), Polyvinyl, POB 1885, Danville, IL 61834 (KS)

V/A "Dishwasher" 7"

This is a tribute comp to the fine art of dish washing. If only for the Queers song, which is one of their best 60s inspired retro punk songs ever, this is highly recommended. On top of that, you get the Hi Fives, Ten Four, and Scared of Chaka - Scared of Chaka yielding the run up to The Queers tune. Awesome, awesome, awesome! 702 Records, POB 204, Reno, NV 89504 (NM)

V/A "Flex Your Specs" CD

This was a good idea to put out this compilation. Sort of Ringing Ear Record's own little Punk o Rama giving listeners a basic idea of what they have to offer. Included are previously released tracks by Sinkhole, Doc Hopper, Bender, Huffy, New Sweet Breath & The AG's (The high point of the comp. to me). All in all it's a great

little package and at a measly little cost of 3 bucks, it's worth checking out. Ringing Ear Records, 9 Maplecrest, Newmarket, NH 03857-1401 (RICH)



V/A "Living In Fear" CD

Unlike the other comps releasing previously release material, this is done to collect money for an organization that protects children that are victims of domestic violence. Good enough for me. Bands chosen are Bristle, 88 Fingers Louie, Sofa Glue, The Queers, Rhythm Collision, New Bomb Turks, Naked Aggression, Diesel Queens, and a ton more. Get this and feel good about yourself. Profits are put to good use. Ransom Note Recordings, POB 40164, Bellevue, WA 98015 (NM)

V/A "People's Republic Of Rock'n'Roll" CD

A compilation of this label that not only has a weakness for Australian bands but also for punk with a good portion of rock'n'roll... This compilation said to contain some unreleased stuff has the following bands on it: The Meanies, Even, Legal Weapon, Splatterheads, Shotgun Rationale (!), Exploding White Mice, Uncle Ho, The Slags, Bored! Medfield, MA, Mouth, Slick and Spongehead. Subway Records, Vohwinkeler Str. 154, 42329 Wuppertal, Germany (44:08/MK)

V/A "Pogo Strut Slam Swivel and Mosh" CD

This is exactly what their comp will have you doing, and unlike most comps which are mere attempts at making money by releasing previously heard stuff from marketable bands, this actually gives you a shitload of never before heard stuff from NOFX, Brown Lobster Tank, Wizo, Funeral Oration, Her Fault, Welt, Screw 32, etc. This is excellent, and I'm glad I have it and you don't. Devil Doll Records, 2533 E Broadway Ste 8, Long Beach, CA 90803 (NM)

V/A "Punk Bites" CD

Another decent comp done with the sole intention of profit. Almost everything's available elsewhere, and most of the bands are well established. For more reasons, check the Punk Sucks comp. Included herein is Schleprock, Vandals, NUFAN, Strung Out, Blount, Ten Foot Pole, Hi-Standard, Nobodys, etc. Fearless Records, 13772 Goldenwest St #545, Westminster, CA 92683 (NM)

V/A "Punk Chartbusters" CD

28 mainly German bands covering bands we all suffer(ed) from such as Oasis, Bill Ramsey, Gun Club, Flying Pickets, U2, Sammy Davis Jr., E.L.O., Depeche Mode, Eurythmics, The Buggles, Caught in the Act, Clout, Boney M. just to name the worst. Some of the bands performing are The Bullocks, Yeti Girls, Gigantor, The Bates, Dildo Brothers, Toy Dolls, Shock Treatment, Swoons, Skin of Tears... Most of them really manage to make something completely new and different of the original songs but it also has to be said that some songs shine through to an extent that they still wanna make you puke you guts out... Not bad for a compilation. Wolverine Records, Benrather Schlossufer 63, 40593 Duesseldorf, Germany (74:36/MK)

V/A "Punk Sucks" CD

To me, this is done with the sheer purpose of making money. That's what work is about, not punk rock. Why rerelease stuff by Pennywise, NUFAN, Voodo Glow Skulls, Bouncing Souls, etc. Every one knows them, and everyone has them. Put time and energy into new bands. This seems to be done for purely selfish reasons. Comps should be done to expose people to new bands, not to rerelease already established super stars. The songs are good, nevertheless. I'm just a little pissed. Liberation Records, 6633 Paseo Del Norte, Anaheim, CA 92807 (NM)

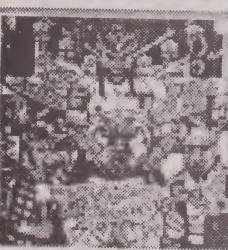
V/A "Second State" 7"

The only thing worth a shit for three dollars. Compilation effort by four of the best Punk bands in Pencil-vein-ya. Rock punk mostly, classic stuff. One song sounds like "7 Story Window" on the first side. Some really "pingy" snare sound on another tune. A little thrash, a little

hardcore, all songs sound true to the source, they are having some fun, not just playing to play. The better punk stuff I have heard lately. Really raw mix, In & Out, some catchy stuff & good lyrics. These guys seamlessly interbreed to produce a "fruit flavored" burst. <sic> Wow, look at all the cool shit that can fit on just 7 inches! Buy it! \$3, Chumpine, POB 680, Conneaut Lake, PA 16316-0680 (AG)

V/A "Slamdek A to Z" CD

This CD compilation accompanies the Slamdek book. I can't say enough good things about this comp. I'd say out of every 4 tracks, 3 kick ass. Funny thing is that I'm listening to many of the bands on this for the first time even though many no longer exist. Bands include Pink Aftershock, Substance, Spot, Kinghorse, Endpoint, Cerebellum, Slambang Vanilla, Jawbox, Crawdad, Crain, Pope Lick, Sister Shannon, Hopscotch Army, King G & the J Krew, Sunspring, Ennui, Rodan, LG&E, Metroschifter, The Telephone Man and Falling Forward. \$13, Initial Records, POB 251145, W Bloomfield, MI 48325 (KS)



V/A "The Sons and Daughters of this Savage Land" CD

There's a new label in town boys and girls. They're off to a great start with this rockin' comp. I think possibly other than the **Tough Skins**, all the bands belong to the infamous Confederacy of Scum:

Cocknoose, **The Tunnel Rats**, **Antiseen**, **Hellstomper**, **Rancid Vat** and the **Murder Junkies**. Each band does anywhere from one to three tracks. For the most part, each band does at least one really killer track. There are even two GG Allin covers. You can't go wrong with GG. This is a very DIY release with fold out poster insert and individual space for each of the bands. "This record is officially endorsed by the Rational Inquirer." Hardline Records, POB 21102, Tampa, FL 33622 (KS)

V/A "Suburban Voice" 7" comp

This is only available with the zine. It doesn't matter, cause you need both of them anyway. **Showcase Showdown** are reviewed elsewhere here. They're great. **Rhythm Collision** also contribute a speedy hardcore number. Rounding things off is **Hellbender** adding a slower, more structurally complex song. Like I said, you need this. Order the zine! \$4, POB 2746, Lynn, MA 01903 (NM)

V/A "Super Mixer: A Goldenrod Compilation" CD

This is a comp of most of the releases on the Goldenrod label: 100 Watt Halo, Radio Wendy, Fluf, Tina, Age 13, Knapsack, Chinchilla, Deerheart, G.U.I., Big Drill Car, No Knife, 99 Tales, Unleaded, Cold Crank, Kill Holiday, Hemlock, Boilermaker and Overwhelming Colorfast. That was a mouthful. \$8, 3770 Tansy St, San Diego, CA 92121 (KS)

V/A "Thing & Nothing" CD

This is sort of a theatrical piece like "Cats" or something. There's a running story line that runs through the 37 "songs", all intertwining into each other. The story is about Simon Still and his mishaps with a dream service in the future. It's kind of confusing and really artsy. Actually, I'm not sure why I even reviewed this. Tasm Lab, POB 351, Kendall Sq, Cambridge, MA 02142 (KS)

V/A "This Ain't No Fucking Melodic Punk" 7"

Amen. I'm sick of melodic punk. Melody is damn over rated. This is basically a 6 way split between **Ringwurm**, **Turboneger**, **The Loudmouths**, **Hickey**, **Whopper Breath** and **Men's Club**. The music ranges from a straight punk song from Men's Club to a noisy hardcore/metal song from Ringwurm to a more melodic track from Hickey. Probe Records, POB 5068, Pleasanton, CA 94566 (KS)



V/A "This is Dojo Sampler 1996" CD
This is like a "who's who" of early British punk rock / o! It's all previously released, but the younger of you in need of a history lesson should check this out! This is dirty, pissed off punk rock. No songs about girls here. The bands

include Sham 69, Exploited, Anti Nowhere League, Business, Stiff Little Fingers, Cock Sparrer... This is one kick-ass rock n roll sampler. Highly recommended! Dojo Records, FDR Sta, POB 684, NYC 10150 (NM)

VELOUR "Choice/Let Her Go" 7"

It took a couple of listens for me to enjoy this 7", not that it was hard to swallow but that I wasn't sure if I liked it or not. Both tracks are done well. The music brings out a feeling of sincerity, emotional singing accompanied with a nice alternative sound. This band could definitely move some Alternative units. Beautiful blood red vinyl - great sound quality - nice slab of wax. Deep Elm Records, POB 1965, NYC 10156 (RF)

VINDICTIVES (THE) "Party Time for Assholes" CD

"Party Time for Assholes" was initially released as a double 10" in an insanely small press run by the slimeballs at Dutch East India under an M&D license from Clearview Records. Then they moved on to a single 10" in a bigger press run and made lots and lots of money. Wheee! Well, ha, ha ha! This time Dutch East's truly unparalleled greed has come back to haunt them. THIS TIME the band felt like they had been raped, that they hadn't gotten squat for all their hard work, that they didn't have a contract with Dutch East India in any event, and that THEY owned the fucking recordings themselves. Which may or may not be true. So, um, persons close to the band have released "Party Time for Assholes" on CD, complete and uncut. Dutch East must be LIVID!!! I guess it's sort of a bootleg, but your local hipster record store should have it in stock for a while. Oops, almost forgot the review. Twenty five songs, including lots and lots of covers: "Little Willie," "Chewy Chewy," "Turning Japanese," "Money Changes Everything." Complete bilge, fun for all ages! Well, maybe not your parents. Joey Vindictive sneers with the best of them and the band is terrific, masters of the Ramonesque 3-chord thang. Track this one down and kill it, you need it for the collection! No Label (TC)

VISION "Undiscovered" 7"

C.I. rerelease yet another old seven inch. This one was released on Nemesis in the late eighties. It sounds as good now as it did then. Most of you should still remember: SxE styled hardcore, more melodious than hard. It's still great music to skate to. If I'm not wrong, two of these four songs appeared on their full length. C.I. Records, 739 Manor St, Lancaster, PA 17603 (KS)



VOORHEES "Smiling at Death" CD

Right after I dubbed this for three of my friends and stuck it in my anal cavity (ha ha), I laid down with the insert and turned the CD knob to 10+ (not necessarily in that order). This is strange to see on Grand Theft Audio because the

band is still in existence and they aren't even a very old band. The Vorhees are like a modern day SSD, DYS or Negative Approach: really fast, guttural hardcore. This includes their first two demos, the "Violent" 7" session, the Negative Approach session, "Splitting Blood Without Reason" LP and some outtakes. The CD is filled to capacity, 69 tracks - 72 minutes. Grand Theft Audio, 501 W Glenoaks Blvd

Ste 313, Glendale, CA 91202 (KS)

VULTURE CULTURE "Artificial" CD

This is solid punk rock from Germany with a female voice that, unlike some other bands with non-male vocals, doesn't sound quite as whining but snotty as hell instead. What else can you say about this great band that tries to bring in as much variation as possible, something they succeed in... Blitzcore, POB 30 41 07, 20324 Hamburg, Germany (42:52/MK)

WAFFLE STOMPER s/t CD

Seattle is a city located between Puget Sound to the west and Lake Washington to the East. Ya take a bridge or drive around the lake and you get two chunks of the concrete called Bellevue and Redmond, the "east side," the suburbs. East Side Seattle is a world apart from the main city. Urban Seattleites are cultural snobs, they don't care what goes on outside of the "proper" rocker clubs of their raindrenched little Los Angeles, the over 21 venues where the hair bands shake their booties. And with paternalistic city council that has basically legislated All Ages Shows out of existence with draconian insurance regulations, there isn't much happening in Seattle at all... But the East Side, hey, lemme be the first to tell you: that's where the action is. The scene is younger, less jaded, nicer, better. Four really terrific pop-punk bands have sprung up: Red Rocket, State Route 522, The Plan, and the item of our affections here, Waffle Stomper. Waffle Stomper are a 3 piece Redmond band that used to be called The Green, releasing one single under that name about a year ago. They play catchy power pop-punk in the general vein of Green Day, Underworld, or Zoinks!, and they do it well. This, their debut full-length, is uniformly uptempo and crisp, with good songwriting skills in evidence. If that's your cup of joe, then this 8+1 song CD isn't to be missed. I certainly approve. Eight bucks in an envelope, Hair Hurt Records, POB 201, Redmond, WA 98073 (TC)

WALLFLOWERS (THE) "Bringing Down the Horse" CD

Crappy bar music, my first impression, then I realized how much this dude sounds like Rick Springfield and then decided it was for sure crappy bar music. Organs, slide and guitar from the 80's put together with a washed up vocalist imitation. J. Dylan can sing well, for that type of crap, but let's see if he could pull off "Five Year Plan". Mix in some acoustic & piano and you have a fair reproduction of that radio station you hate, but can't quite pick anything else up on those long trips to bumfuck Idaho. The word douchebag could easily define this CD. I gave them a fair shot even after seeing their name. Sheesh! They should be renamed the Traveling Jack-off Berrys. I just want more beer, more beer, cause this shit gives me a fuckin' headache. This duds for you. Interscope (AG)

WANDA CHROME AND THE LEATHER PHARAOHS "Eleven... The Hard Way" CD

The info sez the band "has seen too many biker films" which can give you a good hint as to their music. This is more or less pure rock'n'roll in the vein of Iggy Pop And The Poogies and recorded live in Milwaukee April 29, 1995 without having a "too-live" sound. Others also call it garage punk and indeed it has something archaic about it... Subway Records, Vohwinkeler Str. 154, 42329 Wuppertal, Germany (44:24/MK)

WESTON "Got Beat Up" CD

Allright all you dateless losers, here's more campy, broken heart songs for your collection. Weston have a knack for sounding really pathetic and lonely. That's it! I'll call this lonely guy punk. Great for all you losers, like me, who just can't get together with women. Stay home, play Weston and laugh at yourself. Go Kart, POB 20, Prince St Sta, NYC 10012 (MR)

WHIPPERSNAPPER s/t Cass

Wow! Amazing, fast pop-punk. A definite Fat Wreck influence. I actually mistook them for Propagandhi on a few of their songs. Shows you how good this is. This tape is really, super amazing. Fat Wreck junkies should definitely get this tape. Write them and you'll be

saved, my child..... \$3, Andy, 601 Golfview Dr.,
Peachtree City, GA 30269 (MSL)

WIG HAT "Stupid Guitar" 7" EP

Rock n roll. Garage punk. Snotty vocals from the Johnny Ramone mold. The influences don't stop there, however. You can hear twangy traces of country in the vocals. You can hear the decade of the 60s. I really like this. Plain and simple, this is exactly what attracted me to rock n roll. Wind Biscuit / Vital Music, POB 210, NYC 10276-0210 (NM)

WRETCHED ONES, THE "Hey Old Man" 7"

Tough soundin'. No silly little breaks or goofy fills or nuttin'... just 1-2-3-4-SNARL! In some ways, I guess it's kinda reminiscent of some of that old "oil" stuff, in the sense that it's just good and simple alcohol fueled punk rock/rock and roll. Wait, I take it back about the little breaks and goofy fills... there's 1, and only 1 little fill thing at the end of "Schaefer" I stand corrected, although it ain't that goofy, actually. Pogostick Records, POB 354, Midland Park, NJ 07432 (CL)



YOUTH BRIGADE "To Sell The Truth" CD
Not being very impressed with Youth Brigade's previous effort, this brand new disc hit me like a brick wall. Led by Shawn Stern's powerful vocals, YB churn out 14 instantly memorable and anthemic classics that will have you yelling along in no

time. After more than 15 years, lest for one or two tracks tainted with realistic cynicism, YB still hold the idealistic spirit necessary to retain the title of "Youth". Flawless production and skin pounding coupled with a driving rhythm section prove that Youth Brigade continue punk rockin' harder than their peers half their age. BYO (NM)

Not That You Care (Top Ten)

Matze

Integrity "Humanity Is The Devil" CD
Merlons (The) "Salamander" MCD
Bad Dreams Always "Panichead" MCD
Erosion "Down..." CD
Fitzgeralds (The) "Ninja Boy"
Mors Syphilitica "Mors Syphilitica" CD
Anchorage "The Bleak Wooden Tower" CD
Nefilim "Zoon" CD
Drooler "Myself" CD
Joykiller "Static" CD

Nelson

Blanks 77 "Killer Blanks" CD
Crumbs (The) "Get All Tangled Up!" 10"
Discount "Ataxia's Alright Tonight" CD
Derozer "Bar" LP
Electric Frankenstein "Conquers the World" CD
Huffy "Anything Goes / Handlebars" 7"
Muler s/t 7"
Pud "I Was a Teenage Rancor" 7"
V/A "Diswasher" 7"
Youth Brigade "To Sell The Truth" CD

Kenny

Anti-Nowhere league "We Are...the League" CD
Endpoint "If the Spirits Are Willing" CD
Ff "We're #1" CD
Flag of Democracy "Hate Rock" CD
Hutch "Jack London Hotel" CD
Link 80 / SUBINCISION Split 7"
Pizzle "Silk Purse" CD
SMD "King of Drunk" 7"
Starkweather "Into the Wire" CDEP
V/A "Axhandle Punk Compilation" CD

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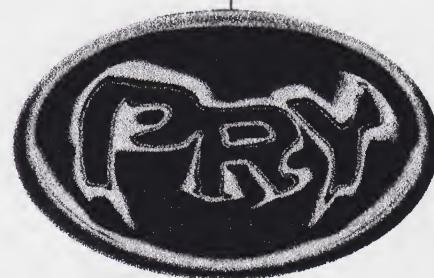


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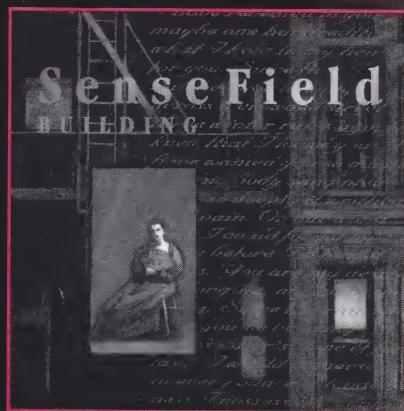
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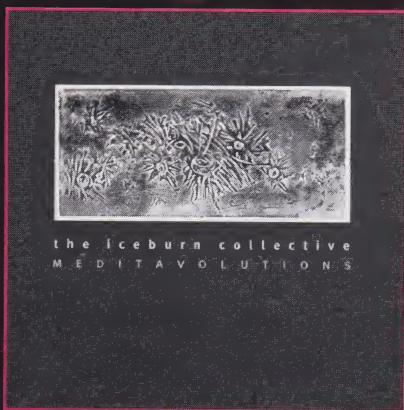


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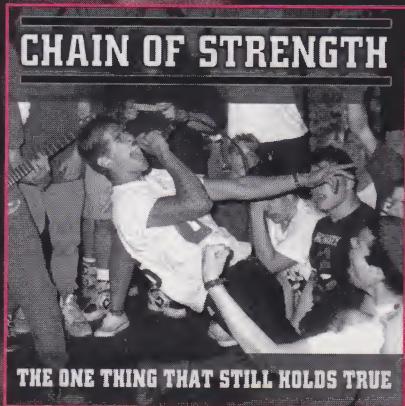
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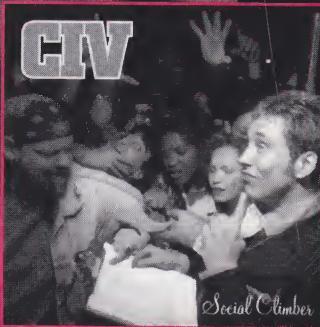


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